GURPS Fourth Edition

GHOST BUSTERS

By Kenneth Hite, Michael Tresca, Fritz Baugh, William H. Stoddard, Aaron Allston and Douglas Kaufman

STEVE JACKSON GAMES

GURPS® Fourth Edition

GHOST BUSTERS

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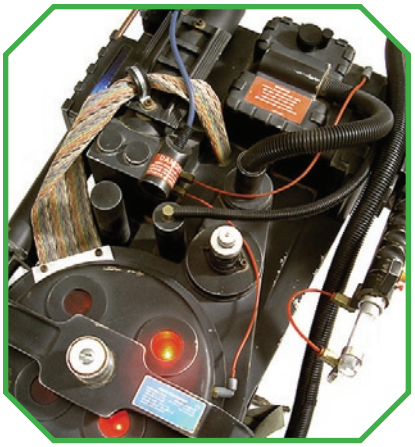

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About *GURPS*

Steve Jackson Games is committed to full support of the ***GURPS*** system. Our address is SJ Games, Box 18957, Austin, TX 78760. Please include a self-addressed, stamped envelope (SASE) any time you write us! We can also be reached by e-mail: **info@sjgames.com**. Resources include:

Pyramid (**www.sjgames.com/pyramid/**). Our online magazine includes new ***GURPS*** rules and articles. It also covers the ***d20 system, Ars Magica, BESM, Call of Cthulhu,*** and many more top games – and other Steve Jackson Games releases like ***Illuminati, Car Wars, Transhuman Space,*** and more. *Pyramid* subscribers also get opportunities to playtest new ***GURPS*** books!

New supplements and adventures. ***GURPS*** continues to grow, and we'll be happy to let you know what's new. For a current catalog, send us a legal-sized or 9"x12" SASE – please use two stamps! – or just visit **www.warehouse23.com**.

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Errata. Everyone makes mistakes, including us – but we do our best to fix our errors. Up-to-date errata sheets for all ***GURPS*** releases, are available on our web site – see below.

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GURPSnet. This e-mail list hosts much of the online discussion of ***GURPS***. To join, point your web browser to **mail.sjgames.com/mailman/listinfo/gurpsnet-l/**.

Rules and statistics in this book are specifically for the ***GURPS Basic Set,*** *Fourth Edition*. Page references that begin with B refer to that book, not this one. Page references that begin with PO refer to ***GURPS Powers***, other page references can be found on the updated web list at: ***http://www.sjgames.com/gurps/abbrevs.html***

GHOSTBUSTING

If there are ghosts, then not all of them will be benign. When a living person steps into the world of ghosts, someone has to be on hand to help him out. Ghost hunters look for ghosts. Mediums talk to ghosts. Occultists study ghosts. Ghostbusters make sure the ghosts don't bite — and bite back if they do.

If you're running or playing in a ghostbusting campaign or scenario, it's important to keep two things in mind: environment and mood. All good ghost stories are about locations, as the archetypal haunted house demonstrates. Keep the setting's feel about you; do research on reputed hauntings. The genre begins with the "occult detectives" of the Victorian and pulp steampunk eras, but ghostbusting is still going strong from *The X-Files* to *Danny Phantom*.

Don't get too hung up on logic, or rules, or looking up Fright Check modifiers. Ghostbusting is campfire horror, you and your friends against the darkness. Scare each other, and revel (just a bit) in the campy glory of it all, from electric pentacles to proton packs.

And one more thing: don't go into the basement alone.

- Kenneth Hite

ABOUT THE AUTHORS

Kenneth Hite

Kenneth Hite fervently believes that he was the first person to buy ***Call of Cthulhu*** in the state of Oklahoma, and has been playing horror RPGs almost continuously since then. He wrote ***GURPS Cabal*** and the third edition of ***GURPS Horror***, from which much of this book derives, and co-authored ***GURPS WWII: Weird War Two***. His "Suppressed Transmission" column covers high strangeness for *Pyramid* magazine, it has been collected in two volumes to date. Kenneth holds an M.A. in International Relations from the University of Chicago and a Bachelor's degree in Cartography. He lives with his wife Sheila in Chicago with many a quaint and curious volume of forgotten lore. He has never knowingly seen a ghost.

Michael Tresca

Michael "Talien" Tresca is a writer, speaker, artist, and gamer. He has published three D20 modules: ***Tsar Rising***, ***All the King's Men***, and ***The Dancing Hut*** from *MonkeyGod Enterprises*. He has written numerous supplements, including ***Mercenaries: Born of Blood*** from *Otherworld Creations*, and ***Combat Missions*** from *Paradigm Concepts*. Michael contributes to *Relics* from *AEG* and ***The Iron Kingdoms Campaign Guide*** from *Privateer Press*. He has also written magazine articles and reviews for *Spectre Press' Survival Kit* series, *Dragon Magazine*, *Scrollworks*, and *D20 Weekly, D20 Filtered* and *Pyramid*. Michael lives in Connecticut with his wife, who is an editor, and his cat, who is fluent in English.

Fritz Baugh

Fritz contributed the *Time Line*, pp. 11-13. Fritz was a pretty active gamer with a small circle of friends throughout the late 80s and most of the 90's. They started with ***Ghostbusters: A Frightfully Cheerful Role Playing Game*** in 1986, about the same time *The Real Ghostbusters* was coming onto television and blowing their minds. Fritz has written a lot of Ghostbusters fan fiction, which is readily available on the web.

William H. Stoddard

William H. Stoddard is a freelance writer and editor living in San Diego, California, in an apartment crammed with books. He was introduced to RPGs in 1975 and has played them ever since. His main other hobby is research; new game books give him an excuse for even more library visits than he would make anyway. His previous work for Steve Jackson Games includes ***GURPS Steampunk*** and four other books, as sole or co-author, as well as contributions to numerous other books.

Aaron Allston

Aaron Allston became editor of *Space Gamer magazine* in 1980 also began designing game supplements on a freelance basis, for *Steve Jackson Games* and then for *Hero Games*. In 1983, shortly after *Space Gamer* won the ***H. G. Wells Award*** for Best Role-Playing Magazine of 1982, he went freelance full-time as a game designer, doing most of his work for ***Champions*** issuer *Hero Games* and ***Dungeons & Dragons*** publisher *TSR*.

In 1988 he began working for *West End Games* on ***Ghostbusters International***, among others. He branched into writing and by the mid 1990s had two novels under his belt.

He began writing on the ***Star Wars X-Wing*** series in 1997. In 2006, Allston launched the ***Star Wars The Legacy of the Force*** series with a hardcover entitled ***Betrayal***.

Aaron lives in Round Rock, Texas with four cats, and a dog, avoiding the rays of the accursed sun.

Douglas Kaufman

Doug published his first game, ***Ace of Aces***, while he was still in college getting his bachelor's degree in General Dramatics. He went to New York to become an actor, but ended up as a game designer at *West End Games*. There he worked on such games as ***Star Wars: Star Warriors, Arabian Nights, Kings & Things,*** and ***Paranoia***.

From there he moved into electronic gaming at *Microprose Software* and *Games Channel* at *America Online*. He did freelance work for *Firaxis* on ***Alpha Centauri*** which led to his coming to *Firaxis*, where he helped design ***Sid Meier's Alien Crossfire*** and ***Sid Meier's Antietam***. Now he's designing state-of-the-art, cutting edge games never before conceived of in the history of man.

Summary

GURPS Ghostbusters is intended to be a humourous pseudo-horror campaign. The information presented here is based on the movies of the same name. It can be adapted to work in other time periods, such as Victorian Steampunk, pulp era ***Cliffhangers*** adventure or even as a ***Call of Cthulhu*** scenario, although this might be a bit of a stretch. It could conceivably work in a near future setting. For the purposes of this book, only modern day campaigning will be discussed in detail.

Campaign in Brief

What if ghosts aren't really supernatural concepts, but creatures with their own biology? And if ghosts have their own biology, by using scientific principals, they could be thwarted – if not destroyed, at least captured. And if ghosts can be captured… well, then somebody might get rich doing it.

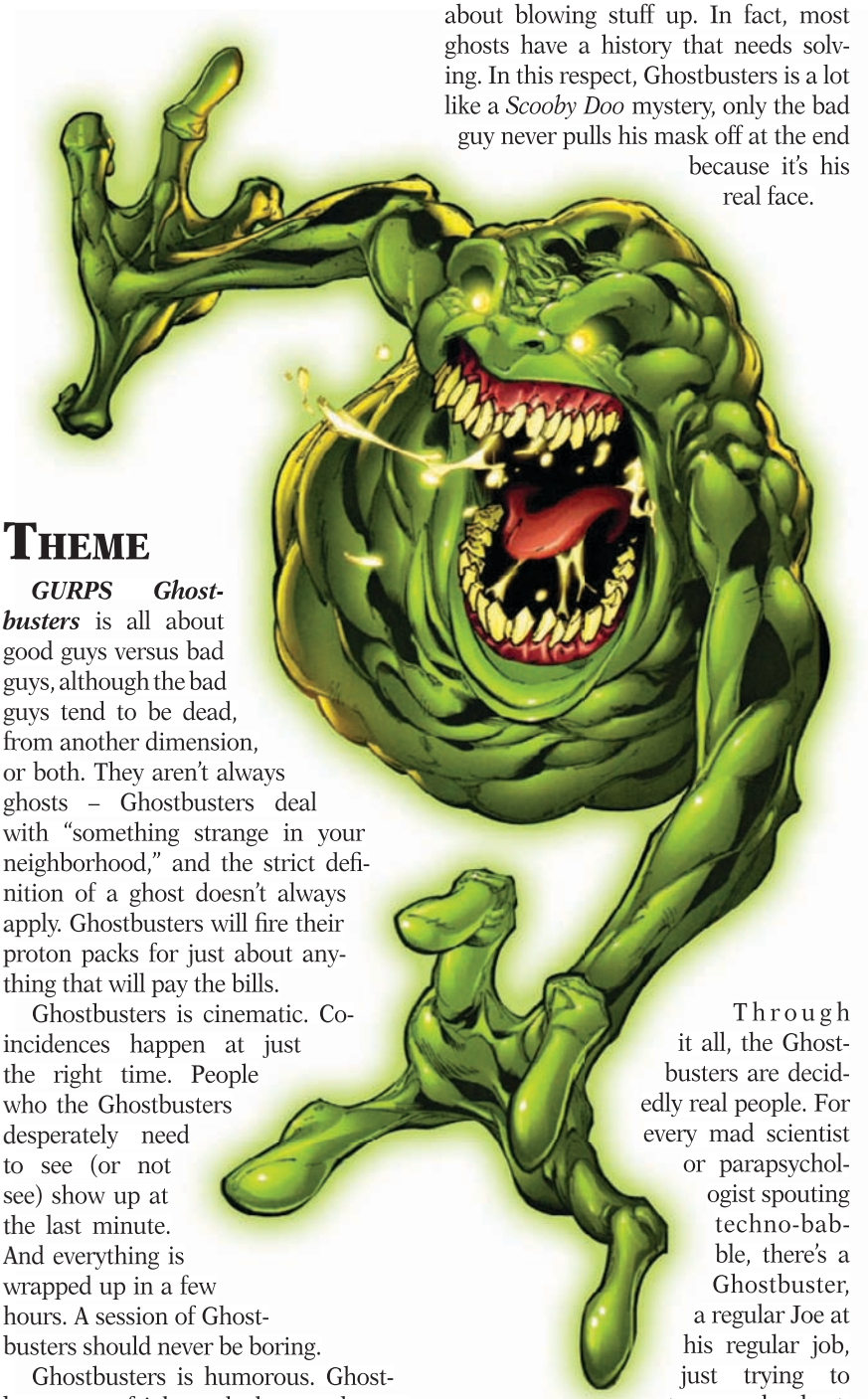
Enter the Ghostbusters. Cobbled together by a group of misfit scientists, they attempted to use parapsychology for profit and, at least some of the time, succeeded. In the 1980s, ghostbusting rode high on a wave of increased supernatural activity and, thanks to a lot of strange science the Ghostbusters averted many paranormal disasters.

By the end of the 1980s, Ghostbusters were dealing with the supernatural, the unexplained and the just plain weird.

Life as a Ghostbuster is never predictable. The wax and wane of supernatural activity seems to vary without rhyme or reason – with supernatural phenomena spiking wildly in far-flung regions across the country.

As the world changed, so too did the nature of ghostbusting. With a heightened awareness for global terrorism, the psychic energy matrix of the Earth was boiling with anger, fear, and hate – ghosts became more common than ever before.

And what do you need when the world is gripped in fear and suspicious of everything that moves? You need more Ghostbusters: men and women who, backed by bizarre technology, blast streams of barely harnessed energy at whatever you're afraid of, and doing it with a smile and a small service fee. Thus Ghostbusters International was born.



Theme

GURPS Ghostbusters is all about good guys versus bad guys, although the bad guys tend to be dead, from another dimension, or both. They aren't always ghosts – Ghostbusters deal with "something strange in your neighborhood," and the strict definition of a ghost doesn't always apply. Ghostbusters will fire their proton packs for just about anything that will pay the bills.

Ghostbusters is cinematic. Coincidences happen at just the right time. People who the Ghostbusters desperately need to see (or not see) show up at the last minute. And everything is wrapped up in a few hours. A session of Ghostbusters should never be boring.

Ghostbusters is humorous. Ghostbusters get frightened, they get beaten up, and they run away screaming for their mommies when confronted with "things man was not meant to know". But one shot of tequila later they're back in action, relatively unaffected by their near-death experience.

That's the beauty of Ghostbusters. It's supposed to be scary, it's supposed to be horrifying, but its also supposed to be exciting fun.

Despite the fact that ghostbusting involves a bunch of guys playing with proton beams, ghostbusting isn't only about blowing stuff up. In fact, most ghosts have a history that needs solving. In this respect, Ghostbusters is a lot like a *Scooby Doo* mystery, only the bad guy never pulls his mask off at the end because it's his real face.

Through it all, the Ghostbusters are decidedly real people. For every mad scientist or parapsychologist spouting techno-babble, there's a Ghostbuster, a regular Joe at his regular job, just trying to trap a pesky ghost, or stopping a demon from destroying a city block. Ghostbusters get drunk, they get horny, and they sometimes get arrested – they're unlikely heroes, but they're the only ones licensed to strap on a goofy backpack, drive around in a ridiculous looking vehicle in the middle of the night, and zap unruly spectres with proton beams.

And their rates are reasonable too!

Chapter One

Paranormology 101

Venkman: *Egon, why don't you tell us a little about the science of ghostbusting.*

Spengler: *Certainly, Peter. To begin with, you must realize that the four-dimensional space our senses perceive is only a fraction of the total universe. Quantum chroma-dynamics and modern super-symmetry theory show that in Fact there are eleven dimensions. Maybe twelve.*

Stantz: *Eleven dimensions!*

Spengler: *Or perhaps twelve. Most grand unification theorists believe that the majority of those dimensions collapsed into pocket universes nanoseconds after the Big Bang. However, the difficulty of quark-scatter experiments make verification of extra-dimensional dimensions problematical, and —*

Venkman: *You've lost me, Egon. Let's go back to eleven.*

Spengler: *Never mind, Peter. The important factor here is that certain of these dimensions are, I believe, inhabited by ecto-material beings whose consciousness impinges our own in a complexly reinforcing way. These beings can, under certain conditions, manifest themselves in our 4d-space through the manipulation of quantum instabilities in micro-scale space, which you must realize is foamy —*

Zeddemore: *You mean, like shaving cream?*

Spengler: *I mean that space, also, is quantized... but we're getting off track here. The point is that this ability to manipulate quantum instabilities is, in fact, a fifth form of energy in addition to the commonly accepted four — gravitic, electromagnetic, weak and strong nuclear.*

Zeddemore: *Let me get this straight. You're saying that demons, boogie-men and all the other weird stuff we have to deal with are powered by the same thing?*

Spengler: *Precisely! A form of energy we call Psychokinetic Energy, or PKE.*

Stantz: *So, for instance, we can see ghosts because they use PKE?*

Spengler: *Right, although it is important to realize that not all PKE manifestations are visible. Also, the use of PKE to create a dimensional aperture permitting visual observation is reflexive.*

Venkman: *That's what?*

Spengler: *Let me put it in the simplest possible terms, Peter. If you can see it, it can see you. And if it isn't friendly… that may not be a good thing.*

Venkman: *There you go again, with that "good thing", "bad thing" stuff.*

Spengler: *Sorry.*

Venkman: *That's okay, Egon. How about telling us about the more practical applications of PKE.*

Spengler: *Of course. Now, although previous researchers made their contributions, I think I can say with all due modesty that until I developed the PKE valence field model of paranormal disturbance, parapsychology and related*

sciences were at a standstill.

Venkman: *I love this part – this theory is straight out of Thrilling Wonder Stories.*

Spengler: *Uh — yes, As I said before, PKE works through micro-scale disturbances in the foamy structure of quantized space and, at this scale, the observer has a direct impact on the system, a fact long established in quantum physics. This being so, the human mind, as a conscious observer of the whole system, can in fact manipulate PKE energy directly.*

Venkman: *All I know is that lovely young coeds often display amazing powers. Their other kinds of energy manipulation aren't bad either,*

Spengler: *Precisely… I think. At any rate, Schrodinger's gedanken experiment with the cat is illustrative —*

Stantz: *I'm allergic to cats,*

Spengler: *Ahhh… the point is that thought, coupled with emotion, can bring about changes in the physical world. The extent of these changes is limited only by the amount of extra-dimensional energy the individual mind can tap.*

Zeddemore: *So you mean I can turn someone's hair white, win at the races, or move a six-ton safe just by thinking about it?*

Spengler: *Yes, although it's a little more complex than that, Winston. Indeed, the theory necessary to permit such dramatic changes is still far from a complete formulation, but the fact is that such phenomena do exist in nature. Of course, since everyone has this ability to a greater or lesser extent, people also have defenses. Turning someone's hair white if they don't want you to, can be very difficult.*

Stantz: *And yet, people have been doing that sort of thing for a long time.*

Spengler: *Certainly. Primitive magic — such as the use of sacrificial virgins, voodoo, trance magic — is an attempt by the unsophisticated to harness PKE. Great resources can be tapped by those who know where to find them.*

Stantz: *Right! Like the time we battled Gozer the Gozerian! Zuul asked us to choose a form for our destruction and I chose the Stay-Puft Marshmallow Man and we all almost died... uhh…*

Spengler: *Correct, Ray. You chose the form, and the PKE necessary to complete the manifestation was supplied by Gozer. Nowadays, with the tools afforded us by modern parapsychological theory, we can affect paranormal phenomena in much more sophisticated ways.*

Venkman: *They're talking about proton packs and ghost traps, folks! I love these guys — they always get to the point so fast! Ray, start us off with your classification system so everyone will know what we're talking about.*

Stantz: *Gosh, thanks Peter. First, let me just say that Egon and I should share the credit — strictly speaking, the classification of paranormal entities is Egon's —*

Venkman: *Thank you, Ray. Now, what was that great system you had?*

Spengler: *Let him finish, Peter,*

Venkman: *Later, Egon. Go ahead, Ray.*

Stantz: *Right. The first step in classifying any dimensional cross-nexus manifestation is deciding its physical representation. For instance, a Class I specter is defined as an undeveloped form, insubstantial and difficult to see. Interaction with the environment is limited and enigmatic, like spectral lights, voices or sounds. Most of these are capable of travelling through walls and other physical objects — anything that can do that is called a vapor.*

Zeddemore: *Sounds like they're really hard to chase, 'cause we can't go through walls to hunt them down.*

Stantz: *That's true. Fortunately, most ghosts are focused. That means that they can't leave the area or building or wherever they first appear. That makes it easier.*

Zeddemore: *You mean they can't move?*

Stantz: *No, no. A ghost that can't move at all is called a non-roaming phantasm, as opposed to those that can move, which are full-roaming. So a non-roaming ghost is focused, but a full-roaming ghost can be focused or unfocused. Get it?*

Zeddemore: *Yeah… sure.*

Venkman: *And how do you get rid of them once you find them'?*

Stantz: *A proton pack stream/ghost trap combination is usually effective, although you've got to know where the thing is in order to hit it, and a lot of these babies just sort of seem to be... somewhere. Now, a Class II ghost is really creepy — that's where they start to have actual physical characteristics and can physically manipulate things. But Class II forms are vague or inconsistent, like hands or lips just floating there,*

Venkman: *And removal?*

Stantz: *Again, proton streams are usually effective... uh, sometimes,*

Venkman: *Don't hedge, Ray.*

Stantz: *Sorry. What I was about to say is that you have to be careful 'cause some Class II's can fight back. And if they're vapors too, they're really tough to track down!*

Venkman: *So a Class II can be a vapor, too?*

Stantz: *Oh sure, All these special modifiers can apply to any Class. So, like I was saying, a Class II vapor is tough, but Class III's and IV's are even worse! They're actual distinct human forms, although they can change their shape sometimes.*

Zeddemore: *Like that ghost you guys met in the New York Public Library.*

Stantz: *Right! And the only difference between a Class III and a Class IV is that no one knows who a Class III ghost used to be. As soon as investigation reveals the former identity, the ghost is reclassified as a IV. This also makes it a lot easier to talk to and, ultimately, to get rid of,*

Zeddemore: *So, who was the ghost in library? After you investigated?*

Venkman: *We don't talk about that here, Winston. Sorry, Ray.*

Stantz: *That's okay. One other thing about Class III and IV ghosts is the distinction between half and full torso apparitions. Full torso apparitions are really rare — usually a Class III or IV ghost is indistinct from the chest on down.*

Zeddemore: *But the ghost in the library was — owww!!!!*

Venkman: *Sorry, Winston, but there was a tremendous bee on your back. Go ahead, Ray.*

Stantz: *Okay, next are the Class V's, which are ectoplasmic manifestations of definite but nonhuman form. Some of our theories suppose that Class V's are formed from emotionally-charged events or as side effects from ritual summonings. To get rid of them, you can use a proton pack, but sometimes you'll get what's called a repeater. That's a ghost that just keeps on coming back until you find out what's summoning it in the first place. Now sometimes the local PKE is too weak to support more than a few recurrences of a specter, but other times you'll get a non-terminal phantasm — they just keep coming back.*

Venkman: *Like that ugly little spud in the hotel Sedgewick.*

Stantz: *Right! Only that "ugly little spud" is actually a Class V Full-Roaming Vapor, and a focused and non-terminal repeater.*

Venkman: *It's still a spud.*

Stantz: *Next we have Class VI spooks, which are nonhuman animal ghosts. For instance, O'Malley reports that the ghost of a penguin from the Central Park Zoo once was observed attacking a mugger. To get rid of these often requires research into the animal's habitats, natural enemies, and so on. It doesn't do too much good talking to a penguin, does it!*

Venkman: *No, Ray, it doesn't. Tell us about the last classification.*

Stantz: *Class VII! Oh, those nasty Class VIIs! These are the meta-spectres, like Zuul and Gozer, with extra-dimensional powers far beyond human ken. They're also sometimes called "demons."*

Venkman: *Any tips on demon-busting?*

Stantz: *Not really. The best solution is usually to prevent them from entering this dimension in the first place.*

Spengler: *I'd just like to interject that it's important to remember that there is a grain of truth in every superstition. For example, if you're dealing with a werewolf, which would be a fairly weak Class VI, there's documentation to show that only silver can harm it. So I've designed a proton pack using silverized materials, just in case. In other words, there may be ways to handle even the toughest beings, if you know their weaknesses.*

Venkman: *And if this pseudoscientific gobbledygook doesn't do it, sometimes you can smooth-talk the spook and figure out its problem, and get rid of it that way.*

Zeddemore: *Just like you guys got rid of the ghost in the library, right? Didn't do any good, did it? If talking doesn't budge it, I say keep your proton pack handy.*

Venkman: *Okay, Egon, how about finishing us up with a brief discussion of things that aren't ghosts but are still "supernatural."*

Spengler: *Ah, yes! Well, despite the contribution to the developing science of paranormology, a large portion of paranormal phenomena remain unexplained. Indeed, because of the nature of the subject matter, darker forces often attempt to obscure facts and make investigation inconclusive.*

Venkman: *You're saying that ghosts try to obscure the facts to protect themselves? Or is this just an excuse for shoddy research, Egon?*

Spengler: *Ahem. For example, Xenostudies is another aspect of ghostbusting which we are only beginning to understand. The collective unconscious often affects the PKE matrix in unexpected ways. Numerous reports of flying saucers, dating from ancient times —*

Stantz: *There was this great movie on last night, Plan 9 From Outer Space! And the story was that —*

Spengler: *Yes, Ray, we know. Also, history records many accounts of corporeal creatures from alternate dimensions or different planes of existence. The Loch Ness monster, by contrast, is in all probability no more than a single plesiosaur surviving into the modern era —*

Stantz: *Or the Jersey Devil! Man, what a creepy creature that was —*

Spengler: *Ray, we've been through this before. The Jersey Devil obviously entered this dimension through a child's PKE blasting open a fifteen-fold cross rip, and is therefore a truly paranormal creature.*

Stantz: *But what about Grey's refutation? And the example of... what was his name?*

Venkman: *Don't argue, guys. It's undignified. Now I think the point is that many of the things we were called upon to investigate are, strictly speaking, not ghosts. But I say: don't let that deter you from the relentless pursuit of knowledge, or the collection of handsome fees!*

Spengler: *In the interests of science, you may be called upon to confront enigmatic, terrifying creatures. But perseverance in the study of the unknown may reveal invaluable knowledge, perhaps the very keys to the universal riddles of time, space and energy*

Venkman: *Or even how to find a parking space in New York!*

Spengler: **Sigh**

Venkman: *So let me just conclude by saying that, as Ghostbusters, our job isn't always easy. It isn't always what you expect — and it isn't always ghosts. But when there is no one else out there to help innocent people in desperate trouble, it's up to us... the noble, selfless Ghostbusters... to save the world!*

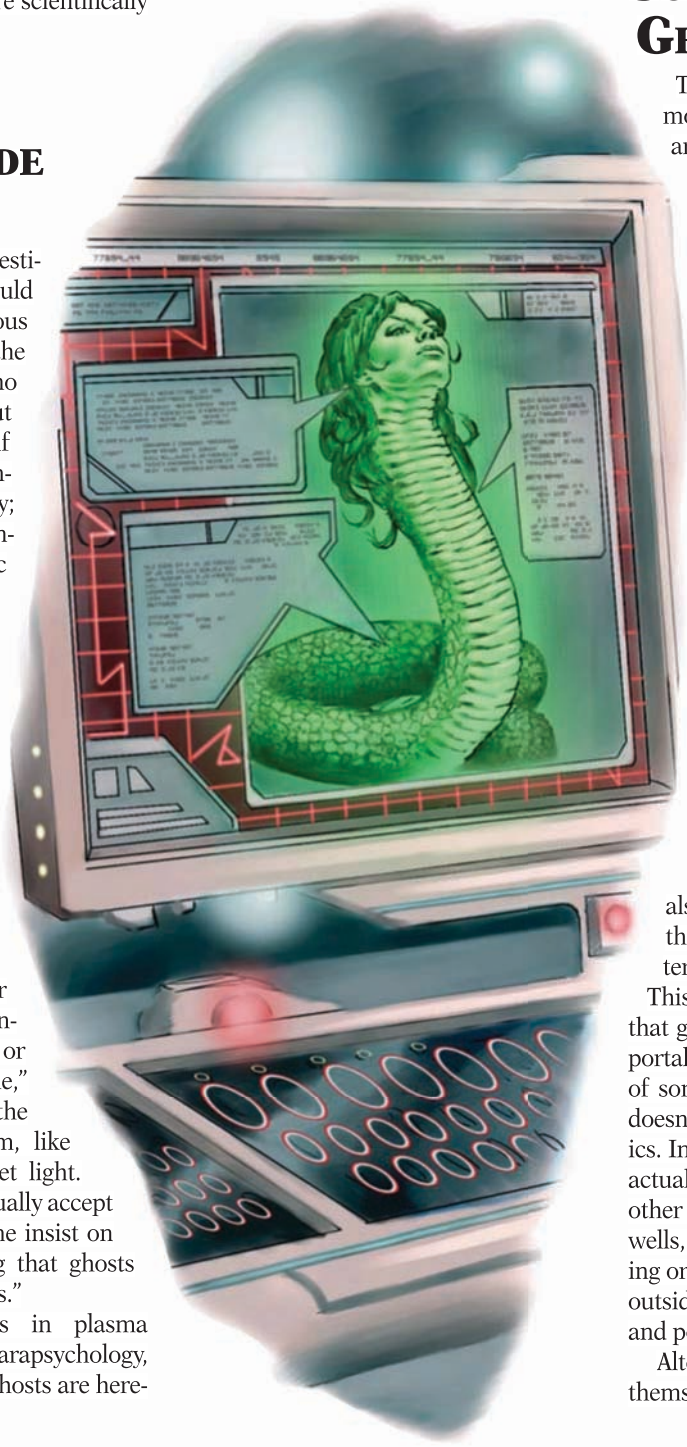
The Science of Ghostbusting

A Ghostbusters game is something that shouldn't take a lot of thinking, especially on the part of the players. They don't need to know why something works, only that it does. This may not always be satisfactory to the Game Master, or to some of the more scientifically inclined PCs.

What Are Ghosts Made Of?

Before scientific investigation, the question would have seemed ludicrous — ghosts were made of the same matter as souls, no matter whatsoever! But as science divorced itself from religion, spiritual energy needed a new identity; in 1852, Karl von Reichenbach named it the "Odic force." Eminent physicist Sir William Crookes popularized "psychic force," which became the default term. Some scholars viewed this force as an immaterial or transmaterial substance similar to "luminiferous ether." Possibly as a result of J. B. Rhine's psi research in the 1930s and 1940s, the theory shifted. Rather than a special type of energy such as Odic force or Wilhelm Reich's "orgone," ghosts became part of the electromagnetic spectrum, like radio waves or ultraviolet light. Modern ghost hunters usually accept this theory, although some insist on adding "auras," implying that ghosts are simply "bodiless auras."

Recently, experiments in plasma physics have bled into parapsychology, and a new theory states ghosts are heretofore-unclassified plasmas, positively ionized electrostatic fields like St. Elmo's fire. Since natural plasmas appear in ball form, perhaps plasmas explain the sightings of "orbs" — balls of ghostly light. Regardless of current theory, for game purposes these various energies should be treated as psychokinetic energy or PKE, unless GM chooses to segregate them into different classes or types.



So What Are Ghosts?

The traditional answer, and still the most common theory, is that ghosts are dead souls, walking the earth rather than moving on. However, theories of ghosts' natures have changed over the years. Frederic W. H. Myers, co-founder of the Society for Psychical Research, hypothesized that ghosts were "psychic recordings" impressed on a site by the psychic force of people who died there. Later theorists elaborated on this concept, suggesting that some people left imprints on the "psychic ether" that slowly faded over the centuries, but that psychics and sensitives can read the traces in "haunted" locations.

These theories remain current, although elements are replaced with the electromagnetic field, *chi* field, or "global aura." "Psychic recordings" go through their actions in a predictable, constant way (like a film loop) and do not interact with witnesses. They also stick to the same place — even if the walls, doorways, floors, or other terrain have been radically altered. This leads some investigators to say that ghosts are actually "leaks" through portals between dimensions, made up of some extra-dimensional energy that doesn't map to our dimension's physics. In this theory, "haunted houses" are actually "etheric windows," openings to other planes, like ley line nodes, sacred wells, or cemeteries. Perhaps those living or dying in the portal imprint on the outside energy, combining recording and portal theory.

Alternately, perhaps the witnesses themselves imprint on the portal's en-

ergy, making it show them what they expect to see. In the 1930s, the Freudian psychiatrist and ghost hunter Nandor Fodor believed that many hauntings and similar occurrences were actually powered by, reflective of, and in some measure created by witnesses' unconscious energies. Fodor's theory doesn't require portals, of course, just a supply of whatever energy powers ghosts. In large part, Fodor's is still the accepted explanation for poltergeist phenomena, just as the recording theory "explains" apparitions or "cyclical hauntings," and the survival of the dead remains the default theory for the restless ghost.

In your campaign, you can use whatever pseudoscience you wish to explain the existence of ghosts. The important thing is to stick with your chosen explanation and remain consistent to it or your players won't enjoy the game.

Why are there Ghosts?

One explanation for the sudden dramatic increase in the number of ghosts and other paranormal phenomena may be that PK energy waxes and wanes in a long cycle. Thus legends of gods and monsters from thousands of years ago might actually be exaggerated tales from other large fluctuations of PK energy throughout history.

This might mean that the activity the Ghostbusters are seeing right now may just the tip of the proverbial giant Twinkie®.

A Short History

Egon Spengler, Peter Venkman, and Ray Stantz investigated a haunting at the New York Public Library; though they had little success in dealing with the problem, Egon managed to get readings that confirm the ionization properties of ectoplasmic entities – he discovered that it was possible to capture a ghost, and contain it indefinitely. Their triumph was short lived as they returned to the university to discover that the Board of Regents had terminated their grant. Dean Yaeger threw them off campus with great glee.

Venkman decided that it was fate – they must go into business for themselves. He persuaded Ray to get three mortgages on his parents' house to start up the world's first paranormal investigation and elimination agency: the Ghostbusters.

The new company purchased an abandoned firehouse in a run-down neighborhood to be their headquarters. Using their new discoveries, Ray and Egon created the proton packs and the first Containment Unit. A plucky Brooklyn girl named Janine Melnitz, was hired as their receptionist. Ray purchased a 1959 Miller Meteor Cadillac Hearse/Ambulance, which was modified to become their primary vehicle, the ECTO-1.

The Ghostbusters' first client was cellist Dana Barrett, who encountered a terror dog in her refrigerator shouting the word "Zuul". Venkman went to her apartment and checked it, but there was no sign of the creature.

The Ghostbusters' first case involved a call to the Sedgewick Hotel, where they successfully busted a gluttonous, green, potato-shaped Class Five, Full Roaming Vapor. After this, there was a virtual explosion of paranormal activity in the New York area, so much that the team advertised for a fourth member: war veteran Winston Zeddemore was hired for the job. The Ghostbusters also drew the attention of the Environmental Protection Agency.

Dana and her neighbor, CPA Louis Tully, were eventually possessed by Zuul ("The Gatekeeper") and Vinz Clortho ("The Keymaster") respectively. When EPA man Walter Peck shut down the Ghostbusters' containment unit, they drew on the psychic turbulence to release their master, Gozer the Gozerian, a powerful Sumerian deity. Gozer adopted the form of the Stay-Puft Marshmallow Man and began destroying downtown New York before a risky plan by the Ghostbusters thwarted him, sending him back to his home dimension, along with Zuul and Vinz Clortho.

Five years after her victimization by Gozer, Dana Barrett – and her son Oscar again encountered supernatural turbulence. She consulted with Egon Spengler, and Ray Stantz. Peter Venkman also intervened. The three former Ghostbusters found a river of pink slime flowing through the lines of the old New York Pneumatic Railway – and big trouble with the law.

Louis Tully was hired to defend them in the court of Judge Steven Wexler, but it was the appearance of the Scoleri brothers that forced Wexler to rescind the ghostbusting injunction and dismiss the case.

The Ghostbusters returned to business. Winston and Janine also returned to the company, and Louis was hired as legal consultant. Egon and Ray experimented on the slime, discovering that it was responsive to human emotion – and that its power was building, fed by all of the patented New York hostility it was soaking up.

> *"Ray has it ever occurred to you that maybe the reason we've been so busy lately is because the dead have been rising from the grave?"*
>
> *– Winston Zeddemore, "Ghostbusters"*

Egon and Ray tracked the river of slime to the emerging essence of medieval madman Vigo Von Homborg Deutschendorf, alias Vigo the Carpathian, living in a self-portrait at the Manhattan Museum of Art. Oscar was kidnapped in full sight of Dana, Janine, and Louis by a ghostly clone of Janosz Poha. Poha, by the way, was deeply under Vigo's domination. Jack Hardemeyer, a mayoral aide, had the Ghostbusters committed to Parkview.

A cloud of black energy foretold Vigo's return. The Ghostbusters were freed, and using Vigo's own weapon – the psychomagnetheric slime – against him, animated the Statue of Liberty and broke the shell around the museum just before midnight.

The Ghostbusters foiled Vigo's attempt to possess Oscar. He then tried a desperate ploy by dominating Ray, but failed. Vigo was finally destroyed.

Although paranormal activity spiked when Gozer and then Vigo appeared, it did not diminish and the Ghostbusters found themselves continually in demand, with cases in New York and as far away as Scotland and Paris (as seen in *The Real Ghostbusters* animated series).

The team needed to find a different way to keep up with all the work.

Ghostbusters International

With the steady increase in worldwide demand for their services, the Ghostbusters (more specifically, Peter Venkman) realized that they could never handle all the cases coming their way. What if other ghostbusting groups around the world could take up the mantle of the original team, busting ghosts in different countries and different languages? And what if each group could start up a franchise with appropriately licensed ghostbusting equipment. And what if this solution made the original Ghostbusters filthy rich?

Thus Ghostbusters International was created. Ghostbusters, Inc. is the parent corporation and majority stockholder of Ghostbusters International (GBI). GBI licenses all things Ghostbuster and has several lawsuits pending against unlicensed Ghostbusteresque theme parks, cartoons, and toys that have capitalized on their fame. In short, Ghostbusters, Inc. is a corporation – the scariest entity any Ghostbuster will ever face.

But still… it's a living.

Time Line

8000 BC: The Undying One, master of the African nation of Tangalla, is challenged by the wizard one day known as "The Collector". The Collector fails, and is banished to the land of lost objects. The Undying One holds the twin keys to the realm until his own defeat, where they become heirlooms kept by the descendants of Shima-Buku *(Brooklyn Triangle, Moaning Stones)*.

7000 BC: Hob Anagarak, a demonic creature holding sway over the Arctic, is imprisoned in a block of black ice. It is said in Inuit legend that after this, the land grew cold *(Cold Cash and Hot Water)*.

3500 BC: The Sumerian civilization forms in Mesopotamia. The Sumerians invent writing (cuneiform) and the pantheon worshipped by the Sumerians and their successors, the Babylonians and Hittites, include many colorful figures such as Marduk, god of the city; his nemesis, the great dragon Tiamat; Gozer the Gozerian, and it's minions Zuul and Vinz Clortho; and the elemental spirits Anshar and Khishor *(I am the City, Ghostbusters, Very Beast Friend)*.

3000 BC: Shima-Buku, chieftain of the Ibandi people of Tangalla, defeats the Undying One and imprisons him in three stones that were scattered throughout the borders of Tangalla *(Moaning Stones)*.

1600 BC: An Egyptian chronicle mentions a powerful Hyksos deity known as "Zuul, the Gatekeeper, minion of Gozer" *(Ghostbusters)*.

738 AD: Death of Arab madman Abdul Al-Hazred (more accurately rendered as "Abd Al-Azrad"), writer of a collection of dark spells and lore related to *"Khadhulu"* and the *"Great Old Ones"* known as the Kitab Al-Azif. When translated by Western scholars into Greek and Latin, centuries later, it would become known as the Necronomicon, a source work for 20th century horror writer H. P. Lovecraft's Cthulhu mythos *(Collect Call of Cthulhu)*.

900 AD: The monks of the monastery of St. Theophilus bind four spirits that appear to be the Four Horsemen of the Apocalypse from Christian prophesy. They are contained in the Codex of St. Theophilus, sealed with mystic wax.

The peak of the Viking civilization birthed in the Scandinavian peninsula. Their pantheon of warlike gods includes Odin, Thor, Loki, Surt, and many more colorful beings; according to their myth, the world will one day be destroyed in the great battle of Ragnarok *("Apocalypse… What, NOW?!", Ragnarok and Roll, Slimer's Sacrifice)*.

1505 AD, June 25: Birth of Vigo Von Homborg Deutschendorf, who later terrorizes Eastern Europe as a despot and necromancer known most famously as Vigo the Carpathian, but also as Vigo the Cruel, Vigo the Despised, Vigo the Torturer, Vigo the Unholy, the Scourge of Carpathia, and the Sorrow of Moldavia *(Ghostbusters II)*.

1598 AD: Vigo the Carpathian paints his dynamic self-portrait. Following a common practice of the time, he paints it over another, older work depicting four strange archangels and a cherub. Vigo ensorcelled the painting to contain his essence after his death *(Ghostbusters II)*.

1610 AD: Vigo the Carpathian is killed by his subjects, having lived 105 years. He is shot, hung, stabbed, and drawn and quartered. Before finally expiring, his severed head delivered the prophesy *"Death is but a doorway, Time is but a window; I'll be back" (Ghostbusters II)*.

1684 AD: Bandits raid the monastery of St. Theophilus; among the items stolen is the Codex of St. Theophilus. The order would attempt to find the Codex, but fail until it resurfaces at a Northby's auction in 1985 *("Apocalypse… What, NOW?!")*.

1689 AD: Phineus Eventide is born. He would grow up to become one of the most powerful wizards in the world. Elias Spengler saves the colony town of Lewistown, Massachusetts from the witch Kestrel, imprisoning her in a crystal containment unit. Elias' descendants will include Zediciah, an 18th century wizard, and 20th century Ghostbuster Egon Spengler *(If I Were a Witch Man)*.

1690 AD: Hieronymous, English court wizard, is drawn into the Netherworld of Arzun and Tolay *(Egon's Ghost)*.

1870 AD: The New York Pneumatic Rail Road (NYPRR) is first built, the brainchild of Alfred Beach. As envisioned by Beach, it serves as a system of mass transit in Manhattan despite early opposition of corrupt politico Boss Tweed. It is later phased out in favor of the famous subway system; some parts of the pneumatic are abandoned; one juncture, Van Horne Station, becomes an important early part of the return of Vigo the Carpathian in 1988 *(Ghostbusters II)*.

Time Line (continued)

1889 AD: The Eiffel Tower is debuted at the World's Fair in Paris. Unknown to the world at large, it's creator, Gustav Eiffel, was a ghost hunter and the tower was his containment system *(Ghostbusters in Paris)*.

1890 AD: Birth of Howard Phillips Lovecraft, who in the early 20th century would write many horror novels in what will be referred to by some as the *"Cthulhu Mythos"* before his death in 1937. Unbeknownst to the world at large, Lovecraft did not create the Cthulhu mythos: he drew it from the ancient mystic text known as the Necronomicon. Ray Stantz would be a voracious reader of Lovecraft's works, which inspired his own studies of the supernatural *(Collect Call of Cthulhu)*.

1897 AD: Bram Stoker's novel *Dracula* is released. Count Vostok of Buldavia claims that the book is a fictionalized and slanted account of his battles with the fanatical Van Helden family *(Transylvania Homesick Blues)*.

1904 AD: Birth of Mr. Tummell, who would become a billionaire industrialist listed at the top of the Fortune 500. In his later years, he would invest much of his fortune in dimensional transit research, hoping to take his fortune with him after his death *(You Can't Take it With You)*.

1910 AD: Ivo Shandor, an Albanian medical student, forms a cult dedicated to the worship of Gozer the Gozerian, an ancient Sumerian deity also known as The Destructor and The Traveler. Shandor believed that society was too sick to survive, and performed many "unnecessary" surgeries, experimenting with the pacification of humans. He also branched out into architecture, creating the design for 550 Central Park West, the 1983 residence of Dana Barrett and Louis Tully. His cult had over one thousand members at the time of his death *(Ghostbusters)*.

1920 AD: Gangsterism flourishes during Prohibition. The most notorious crime boss is Al Capone, who runs the Chicago underworld with an iron fist *(The Ghostbusters Live from Al Capone's Tomb!)*.

1928 AD: Walt Fleishman releases the first cartoon starring Ricky Roach, leading to a dynasty of animated characters like Conquerer Duck and Winchester Wolf.

1944 AD: Walt Fleishman disappears. It wouldn't be learned until years later that he was sucked into a pocket realm ruled by his evil creation Winchester Wolf, and tortured for the next forty years *(Who're You Calling Two-Dimensional?)*.

1948 AD: Criminals Tony and Nunzio Scoleri are electrocuted. They were sentenced to death by a young judge named Steven Wexler in one of the first cases of his forty-plus year career. They would be summoned back to try and take revenge on Wexler via the slime of Vigo the Carpathian in 1988 *(Ghostbusters II)*.

1959 AD: The firemen of the Hook and Ladder #8 repel a ghost invasion. They are aided by a team of time travelers from 1989, the future inhabitants of their firehouse, the Ghostbusters *(It's About Time)*.

1960 AD: As part of the "Silver Age" of comics, young comic writer Len Wolfman created the superhero Captain Steel, an inspired knock-off of Superman. Disguising himself as mild mannered CPA Kirk Clint, he fights a never-ending battle against such villains as deranged scientist Doctor Destructo *(Captain Steel Saves the Day)*.

1983 AD: Egon Spengler, Peter Venkman, and Ray Stantz investigate a haunting at the New York Public Library; though they have little success in dealing with the problem, Egon manages to get reading that confirms the ionization properties of ectoplasmic entities – it could be possible to capture a ghost, and contain it indefinitely. Their triumph appears short lived as they return to discover that the Board of Regents has terminated their grant and Dean Yaeger is throwing them off campus. Venkman gets Ray to put three mortgages on his parents' house to finance the world's first paranormal investigation and elimination agency: Ghostbusters. The team advertises for a fourth member: veteran Winston Zeddemore is hired for the job. The Ghostbusters also draw the attention of the government, particularly an EPA hatchet man named Walter Peck. Dana Barrett, a cellist, and her neighbor, CPA Louis Tully, are possessed by Zuul ("The Gatekeeper") and Vinz Clortho ("The Keymaster") respectively, and when Peck opens the Ghostbusters' containment unit, they draw on the psychic turbulence to release their master, Gozer the Gozerian, a powerful Sumerian deity. Gozer adopts the form of the Stay-Puft Marshmallow Man and begins destroying midtown Manhattan before a risky plan by the Ghostbusters thwarts him, sending his intelligence back to his home dimension, along with Zuul and Vinz Clortho *(Ghostbusters)*. Despite saving the city, possibly the world, lawsuits are filed against the team for their activities in leveling Central Park West *(Ghostbusters II)*.

The Ghostbusters rebuild the firehouse, and build a bigger containment unit. Leakage from the containment unit allows Slimer to escape, who starts hanging around the firehouse *(Citizen Ghost)*.

1984 AD: Digging a new subway tunnel, the transit authority disobeys the door telling them "do not open until doomsday". The Ghostbusters close the gateway *(Knock, Knock)*.

Hollywood wants to make a movie out of the Ghostbusters' adventure with Gozer. Venkman is convinced Robert Redford wants to play him, but the parts go to Bill Murray, Dan Akyroyd, and Harold Ramis *(Take Two)*.

Egon and Janine run afoul of Ray Cougar, running an unauthorized Ghostbuster-themed roller coaster at his tacky carnival. The coaster ends up possessed by the com-

Time Line (continued)

bined spectral force of animals from a circus that burned down in the spot years before *(Roller Ghoster)*.

A rogue sandman, Keeper of Dreams, tries to bring peace to the world by putting everyone to sleep *(Mr. Sandman Dream Me A Dream)*. Egon Spengler's ecto-bomb traps the Boogieman in his home dimension *(The Boogieman Cometh)*.

1984 AD, June 8: Ghostbusters, featuring Bill Murray, Dan Akyroyd, and Harold Ramis as Venkman, Ray, and Egon, is released by Columbia Pictures. The real Ghostbusters attend the New York debut of the picture. A fictionalized account of the team's formation and battle with Gozer, it becomes one of the top-grossing comedies of all time.

1984 AD, October 31: Samhaine, an ancient Celtic deity whose legend is at the heart of the Halloween celebration, attempts to invoke perpetual Halloween. He is defeated and locked in the Ghostbusters' containment unit *(When Halloween Was Forever)*.

1985 AD: The Ghostbusters deal with a drought in supernatural activity by becoming the Crimebusters, running afoul of a mob boss known only as "Crime Lord", who kidnaps Janine in an effort to neutralize the team *(Ghost Busted)*.

Asked to visit by the French government, the team prevents the Eiffel Tower from exploding *(Ghostbusters In Paris)*.

Cultists steal a copy of the Necronomicon and summon Cthulhu. A risky gambit using an old H.P. Lovecraft story sends the monster back to his ocean floor dwelling *(Collect Call of Cthulhu)*.

An exhibit showcases the three Moaning Stones of Tangalla, supposedly the prison of a demon called "The Undying One", bound by the great Ibandi leader Shima-Buku thousands of years ago. The museum imprudently puts the three stones together, and the Undying One returns with an army of skeletal warriors. Winston, the reincarnation of Shima-Buku, re-binds the demon *(Moaning Stones)*.

The Four Horsemen of the Apocalypse are accidentally released from the Codex of St. Theophilus. With the help of Father Janosz and the order of St. Theophilus, the Ghostbusters defeat the Dark Riders and seal them away again *("Apocalypse… What, NOW?")*.

The Ghostbusters are on hand for the latest round in the battle between Marduk, Babylonian God of the City, and his eternal nemesis Tiamat *(I Am The City)*.

The Ghostbusters go underground and discover the "Pillar of New York", a giant gear that keeps Manhattan from sinking. A bunch of ghosts cause earthquakes in New York by closing off the flow of lubricating ectoplasm. The Ghostbusters stop them *(Beneath these Streets)*.

Egon survives a fall off the World Trade Center during a bust, but contains his emotion; the Boogieman, able to feed on the internalized fear of his former victim, breaks free from his pocket dimension. Egon triumphs over his fear, and using the destablizer gun renders the Boogieman vulnerable to the Ghostbusters' proton packs, and he's placed in the containment unit *(The Boogieman is Back)*.

1985 AD, Halloween: Samhaine escapes the containment unit, once again trying to instigate eternal Halloween. Once again, he is foiled and contained *(Halloween II 1/2)*.

1986 AD: Paul Smart, President of Grossjuck Industries, steals a ghost trap, and copies confidential Ghostbuster files. Weeks later he resurfaces, announcing his *"New advance in spectral elimination"*: Robo-Buster X-1, a robot that blasts ghosts to nothing instead of containing them. Over the next few weeks the thing steals Ghostbuster business. But Robo-Buster X-1 doesn't destroy ghosts, it blends them together into a massive spectral entity. The entity is eventually defeated, destroying Robo-Buster and ruining Grossjuck Industries and Paul Smart *(Robo-Buster)*.

In the wake of several protracted lawsuits against them (some dating back to the Gozer incident of 1983) the Ghostbusters are brought to court. Rather than go to trial, the team accept a plea agreement wherein they accept an injunction against acting as paranormal investigators. Egon Spengler returns to research, specializing in theories on psychomagnetheric resonance in human emotional states. Peter Venkman becomes host of a low budget TV program called *World of the Psychic*. Ray Stantz becomes the proprietor of an occult bookstore, and appears with Winston Zeddemore in Ghostbuster costumes at children's parties.

1987 AD: Dana Barrett – with her son Oscar encounter some ghostly phenomenon. She consults with Egon Spengler, who brings Ray Stantz and Venkman into the case. The three find a river of slime flowing through the old New York Pneumatic Railway – and run afoul of the law. Louis Tully defends them in the court of Judge Steven Wexler, but the appearance of the Scoleri brothers that forces Wexler to rescind the ghostbusting injunction and dismiss the case. The Ghostbusters return to business.

1987 AD, December 31: The Ghostbusters using Vigo the Carpathian's own weapon – the psychomagnetheric slime – against him, animate the Statue of Liberty and break the shell around the museum just before midnight. The Ghostbusters foil Vigo's attempt to possess Oscar. The madman is defeated and destroyed *(Ghostbusters II)*.

1990 AD: Unable to keep up with the ever increasing workload, the aging team members use their share of the profits from the 1989 *"Ghostbusters II"* movie to found Ghostbusters International. After setting up the business, they take on the less demanding job of training young franchisees the art of ghostbusting.

Chapter Two

Ghostbusters International

The Ghostbuster Franchise

There are two corporate entities that carry the Ghostbusters name: Ghostbusters, Inc., and Ghostbusters International. Ghostbusters Inc., is the original franchise created in the movie. Their territory is New York State, primarily Manhattan. Ghostbusters, Inc. is the parent corporation and majority stockholder of Ghostbusters International (GBI).

Peter Venkman, through Louis Tully, manages Ghostbusters International. The contract that enterprising Ghostbusters franchisees sign is built around the parent company making a lot of money before the franchisees start earning any. A sample contract is in the Handouts section of this book for the Game Master to use (see pp. 116-117). As with anything else in these rules, the GM should feel free to make changes to the contract if he wants it to be less restrictive, or, even more so.

Each Ghostbuster franchise begins with a contract that outlines the rights of GBI and the franchisee. It also dictates a code of conduct that must be followed by the franchisee and its employees. Examples of both are provided in the sidebars of pp. 17-18. Beyond the contract; training, an exclusive territory and basic ghostbusting equipment are provided as part of the start-up cost of the new franchise.

The intention is to make the players work hard for their money. Even with the cost of the operation, plus maintaining and buying equipment, a ghostbusting franchise could be stashing away a fair sized nest-egg. Kick-backs to the parent corporation are designed to make sure that the nest-egg never happens. Rich Ghostbusters don't tend to work very hard at ghostbusting.

> *"We are on the threshold of establishing the indispensable defense science of the next decade – professional paranormal investigations and eliminations. The franchise rights alone will make us wealthy beyond your wildest dreams."*
>
> *– Peter Venkman, "Ghostbusters"*

The first rule of ghostbusting is this: it ain't cheap. To start off in a franchise, Ghostbusters have to sell or mortgage everything they own. This is why most Ghostbusters aren't married. They collectively scrape up enough money to eat for a week and take out ads. In return, Ghostbusters become part of the Ghostbuster franchise. Of course, the players can always be hired by an existing franchise and just work "for the man" if they want to keep things simple.

Training Your Team

The original four Ghostbusters have retired from active ghostbusting duties and now work exclusively at training new inductees to the Ghostbusters organization.

All new Ghostbusters must go through the training program at Ghostbusters Inc. national training center in New York. The training of the first four recruits to a new franchise is covered under the terms of the franchise contract. Any new employees requiring training do so at extra cost.

There is no training required for other franchise employees, such as secretarial help or people doing other menial tasks within the franchise. Only a person working a positron glider or other equipment specific to ghostbusting is required by the franchise contract to undergo GBI training. Failure to have all "Ghostbusters" properly trained can void the franchise contract.

Under certain circumstances, other Ghostbusters may be given the authority by GBI to train new employees. This is at the discretion of the GM, if needed to move the game in a new direction or to expedite training for more remote gaming locales, like the freak states, Alaska and Hawaii.

While trainees are taught by the original Ghostbusters, this is not necessarily considered "Trained by a Master" in the strictest sense, and yet it does mean that PCs will be gaining more skill than the required 200+ hours of training would normally provide.

In game terms, after the two week training course the PCs should be able to use a proton pack, a basic ghost trap and a PKE meter with relative competence. Players with default skills related to ghostbusting can concentrate their training on weaker areas or the Game Master can raise their stats to reflect their advanced knowledge in that skill.

See Chapter Three on character creation for more details regarding recommended and required ghostbusting skills and their default values, if any.

Exclusive Territories

In return for the initial payment and after participation in the Ghostbusters training program, the franchisee receives an exclusive territory of service within which no other GBI franchisee or franchised agent, may operate, and beyond which the franchisee may not operate or proceed as a GBI agent without explicit written approval from GBI.

How territories are divided up among franchisees is entirely at the discretion of the Game Master. A map dividing the United States into 10 territories has been provided for convenience. The city indicated on the map as a Ghostbusters HQ was selected because it has the highest population, and therefore the highest earning potential for that territory.

It is assumed that most players will want to be based in the U.S., possibly in or near their own home state, but any city, state or country can be used as a base of operations for the game if it is acceptable to the players and the GM.

The larger and *older* a city is, the higher the incidence of ghosts will be, so this should be considered by the players and the GM before a final decision is made for the setting of the game.

Other Countries

While a U.S. map is shown in this section, the rest of the world is left up to the Game Master's imagination. It would be expected that Canada might have a team of Ghostbusters in Vancouver, Toronto and Montreal. Likewise the largest European cities would likely have franchises located within them. The richer the country, the more likely there will be enough work to support a team of full-time ghost-catchers.

Third-world countries with poor economies are less likely to contain any Ghostbusters, but also culturally, the father one gets from Europe, the greater the difference in attitudes toward ghosts and the supernatural will be.

With their history of ancestor worship and very different perception of what a ghost means, ghostbusting in China or Japan would be a very interesting and possibly difficult proposition.

Travel Options

Ghostbusters from one territory may invite a team from another territory without explicit consent from GBI, and any team can go to an area or country where there are no defined Ghostbuster territories set up by GBI. This can open up opportunities for the occasional globe-trotting adventure when old gaming location plot-hooks dry up, or a change of pace is called for. Game Masters may want to sketch out a world map showing areas of the world that are covered by the GBI franchise and which countries are still ripe for plunder, er, in need of that special service that only Ghostbusters can provide.

Covering Your Territory

There are no rules and restrictions about how a franchise is run. GBI doesn't care if you have one office or six as long as they get their cut and don't have any problems with the operation once it is up and running.

All this means is that the Game Master and the PCs can have fun playing around in a much bigger sandbox, if

The state abbreviation appears in bold, State capitols are indicated by a star ★ and Ghostbuster base cities are represented as white circles ○. Where a base city is also in or near a state capitol, the star and circle overlap ⊛.

Rank	City	State	Population	Rank	City	State	Population
1	New York	New York	8,143,197	6	Boston	Massachusetts	559,034
2	Chicago	Illinois	2,842,518	7	Denver	Colorado	557,917
3	Dallas	Texas	1,213,825	8	Washington	District of Columbia	550,521
4	San Francisco	California	739,426	9	Atlanta	Georgia	470,688
5	Seattle	Washington	573,911	10	Minneapolis	Minnesota	372,811

that's what they want.

Ghostbusters: New York may have a huge headquarters with three shifts and 4 teams of men out in the field at all times. Ghostbusters: Dallas may have their *headquarters* in Dallas, but they could also have offices in Little Rock, Austin, Baton Rogue and Oklahoma City just for convenience.

The final scope and scale of the Ghostbusters International corporation can be as small and petty, or large and omnipresent as the GM wants.

Starting Equipment

The equipment supplied to a start-up franchise consists of one standard proton pack for each Ghostbuster, a single PKE meter, and three standard ghost traps per Ghostbuster. Once the franchise has a home base, and building permits have been secured, one basic ecto-containment unit will be installed.

All other equipment and expenses are the responsibility of the new franchise owners. The purchase or lease of office space, vehicles, operating and construction permits, etcetera, are likewise not covered by the franchise agreement.

Much of the signature equipment used by the Ghostbusters (as seen in the media) is available for purchase from GBI, but the purchase of such gear and any other Ghostbuster paraphernalia is not required. Nor is it necessary. Some franchises never need tripod traps, and others even borrow or rent equipment from nearby franchises as needed. Some franchises use a replica Ecto-1 as the primary vehicle while others will merely use a standard SUV painted in the corporate colors and decked out with only the equipment they need.

Staffing and Scheduling

As mentioned earlier, a franchise can be as big or as small as the Game Master and his players want. Usually a four-man team working insane hours and spending their off time sleeping on a couch is about standard for a ghost-busting agency.

The example set by *Ghostbusters II* is pretty much just that, four Ghostbusters

living in a space over the office and running out every time there is a call, supplemented by Janine Melnitz in the role of secretary/receptionist and Louis Tully their lawyer/accountant. This composition works pretty well for any game, but it can easily expand to add more regular NPCs for your players to interact with.

Perhaps there is an owner/operator who takes care of the finances and the media relations; a mechanic worrying over every nick on the Ecto-1, or a creepy janitor that always seams to be near any important conversation, leaning on his mop and bucket. Or just another shift of Ghostbusters in a competitive one-up-manship with the Players' team.

Big office or small, your players may want to role-play and not just roll-play, so they'll need time to do other things besides fighting ghosts (like ballroom dancing). They can take personal time in fits and starts or if there are a few teams a work schedule can be drawn up.

Knowing that time off is coming can make the completion of a job that much sweeter. It can also make the job of ghostbusting seem more like a real job and not some crazy thing done by a bunch of guys that can't get real jobs.

Corporate Positions

Upon creating their Ghostbusters franchise, the Ghostbusters themselves must elect officers. There can be only one president and accountant. All the other positions are available, but not absolutely required for each franchise. Some positions can be held by part-time NPCs if that is more expedient.

For players who like to have depth in their characters, managing the store can be fun, and add an extra layer to the part

they are playing. For others, handling accounting and dealing with customer complaints will take away from the fun of the game.

Players should decide for themselves if they want a hand in running the franchise, or if they would rather work for the company as paid grunts. Most of the following positions can be filled by non-player characters, or shared between a few PCs with the necessary skill sets.

Accountant

Like the secretary, the more physically active ghostbusting professionals consider the role of accountant to be pretty boring. But they keep it to themselves, because the accountant pays their salaries, bargains with clients, sets fees, and replaces the equipment that tactical leaders completely mangle.

This is a position that should be manned by someone who is remotely competent. The fees for capture and containment may seem exorbitant to the customers, but a ghostbusting enterprise can hemorrhage money faster than a hot knife through butter once team members start demanding increasingly bizarre equipment to handle jobs that aren't exactly bringing home the proverbial bacon.

Lawyer

Ghostbusters tend to break things. Despite signing damage waivers before the busting starts, customers will still attempt lawsuits when they feel that the cost of the capture is too high, or the collateral damage too great. A lawyer might not be needed on the permanent staff, but the need to have one at some point is inevitable.

If no PC wants to have the job of lawyering between busting assignments, a regular and annoying NPC can handle the job, and add a little conflict back at the office. A lawyer in this position should be carping at the regular team about damaging property, treating customers more politely and generally nagging at them like a little old lady.

President

Presidents have an obsession about being their own boss. They believe in themselves, have an abundance of confidence, and the ability to acquire the funds necessary to bankroll their newest moneymaking venture. These small to large business owners have a knack for putting together business plans, gathering resources, and getting a new venture off the ground. They rarely want to stick around after the launch, however, as they prefer to put their energies into the next big thing.

The president will be the main contact between the franchise and GBI, which means he'll be at the front line when things go wrong and there is an accounting to be made. Theoretically his bigger pay cheque makes up for all the added stress.

Researcher

If Ghostbusters just zap and trap, it won't take long to fill a containment unit, and then where will the ghost be put? Most ghosts haunt a location because of unfinished business.

Researching the history of the building, the community or, if you're really lucky, the person that became the ghost, can give you a solution that lets the ghost find peace.

If the PCs aren't big on research, then a professional researcher, or even a grad student in need of extra cash might come in handy.

Secretary

The secretary gets the exciting task of sitting in the office! Every once in a while, the phone rings! If the secretary is extremely dexterous, he/she/it may successfully pick it up and even answer the phone without scaring off a client! When they're not listening to some kook sound off about his talking toaster, secretaries hold down the fort while the other Ghostbusters are away. If you haven't figured it out yet, being the secretary sucks. This is an excellent position for a non-player character.

A good secretary will keep serviceable records for the accountant so that people get paid. He/She/It will also keep the job schedules and work dockets complete and organized so that the ghostbusting teams know where to go and when to get there, and even sometimes what is waiting for them.

Tactical Leader

Tactical leaders are more common amongst the Ghostbuster franchises than they used to be. These are the guys with military training who treat catching ghosts like arresting perps. Most Ghostbusters find tactical leaders a little scary. So do most ghosts.

Though not necessary to a Ghostbusters campaign, they can still be interesting as adversarial colleages or an option for players who don't want to repeat the Ghostbusters movie formula.

Technician

Scientists and engineers of all types fit within the scope of this starting occupation. Ghostbusters tend to attract a lot of "fringe" scientists that are generally looked down upon by the legitimate scientific community.

Then there's the wait time to get your proton pack back from GBI's repair center in New York that could be avoided.

Franchisee Rights

New Ghostbuster companies that pony up the necessary cash to join the franchise have the following rights:

1. The right to use the Ghostbuster brand name and logos.
2. The exclusive right to purchase and operate Ghostbusters equipment in their territory.
3. An exclusive territory within which they act as representatives for Ghostbusters International.
4. Access to the shared Ghostbusters database consisting of all Ghostbusters' case files collected from each franchise.
5. Access to digitized tomes of forgotten magical lore, such as Tobin's Spirit Guide or Spates Catalog.

Work Orders

In the movies, the Ghostbusters can be seen talking about various jobs and updating Janine Melnitz about client payments and such. In running a business, this kind of paperwork is a blessing to the accountant (and other pencil pushers like the IRS), and a curse to the people who actually have to do it. This is not the case with work orders.

Obviously it would not be fun to have the players fill out forms on ghost entrapments, client payments and other sundry details of a night's business in the dark, eerie city. But there is one piece of paper can spice up the game for the all involved (if the Game Master has the time and imagination for it).

Call it a "job sheet", a "call sheet" or the day's "work docket". Whatever you want to call it, it can invest a game with a sense of anticipation or give the players an acute sense of eagerness (or dread) about what tomorrow holds in store.

A typical Ghostbusters game will start with the Game Master announcing, "Tonight's job involves a Class III causing problems at…" which is of course fine. However, imagine the reaction of players as they are handed a clipboard with a list of jobs for that day, or better yet, the next three days.

"An apparent zombie infestation, a werewolf sighting, a possible Class IV in city sewers. Oh! And if you have the time, Mrs Kane says there are demons in her attic again..."

The work order can be as detailed or as vague as the GM chooses, although a mix of both is more entertaining and sometimes very rewarding for all those concerned. (Don't be hesitant to add potential game hooks to the list...)

The work order is a big black cemetary marker for the players to dwell on. After a good gaming session, maybe only the first two items in a list of five have will have been completed, leaving the players with all that time between gaming sessions to contemplate the exact nature of the horrors that await.

The werewolf sighting may be an authentic appearance of a were-beast, or perhaps only wild dogs, large raccoons, or some other third thing. Everything on the work order is based on the uninformed opinions of non-professional, paranoid observers – lay persons whose observations may be wildly exaggerated or dead-on accurate – with nuanced degrees of excessive detail on either side of the truth. The final effect, of course, is to let the players know "kind of, maybe, in a way" what's around the corner (but not really).

More ideas on ways to use work orders to the best effect are given in Chapter Ten on Adventures.

Code of Conduct

In exchange for Ghostbuster franchise rights, all Ghostbusters franchisees and their employees must follow the Ghostbusters International Code of Conduct. A Ghostbuster shall:

1 Offer high quality service within his territory.

2 Promptly respond to consumer complaints.

3 Properly contain or otherwise neutralize supernatural agents.

4 Intelligently utilize and maintain all devices patented and sold exclusively by Ghostbusters, Inc.

5 Not share trade secrets, equipment designs or plans, and not share or sell any of the patented equipment owned by Ghostbusters, Inc.

6 Hold Ghostbusters, Inc. and Ghostbusters International free from all but reasonable customer complaints.

Other Forms

After just asserting that filling out forms is tedious, awful, boring stuff that should never *ever* happen in a game like ***GURPS Ghostbusters***, it should be pointed out that there are printable forms, permits, contracts and invoices provided at the back of this book.

Some are fun to look at and maybe hand around during a relevant gaming session, you might even need to refer to the *Franchise Contract* from time-to-time. The others are all much too practical to be fun.

One of these practical forms is the *Entity Analysis Form* which your players may want to use for keeping track of any beasties that they bag, or as reminders of the ones that got away.

The Use of Mascots

Ghosts are dangerous, destructive and disgusting at their worst, and stupid, irritating and disgusting at their best. So no one in their right mind would want one as a pet, right?

As a matter of fact, Ghostbusters International encourages new franchise owners to adopt a ghost as a mascot as soon as possible. By mascot, we're not talking about a man in a foam suit, or a pet monkey. We're talking about a real live, er, dead ghost.

At first glance it might seem like an attempt to make your games mirror *The Real Ghostbusters* cartoon, but if you think about it, this policy is grounded in common sense. What could disarm a skeptic faster than an encounter with a physical manifestation of the very thing he says doesn't exist. Arguments about holograms are dismissed as fast as the slime is applied. Of course it is still hard to get around the claims that Ghostbusters are using hypnosis or mind-altering chemicals, but usually these claims are made by arm-chair critics who are far away from where the action is going down.

Choosing a Mascot

GBI encourages a thoughtful approach to choosing a mascot. Obviously a mascot should not be too big or threatening, and as for other aspects, the neater and least smelly of ghosts will be better for all concerned. After all, when the media are gone, the ghost will still be there.

Mascots should be ghosts. Demons, imps, gremlins and the like may seem cute at first, but they do not project the kind of image that GBI is trying to cultivate. While GBI won't make an issue out of an inappropriate mascot, they can make their displeasure known through subtle means like the late delivery of equipment or higher than usual shipping costs.

Gaming a Mascot

The purpose of a mascot is to add to the game. The mascot is not there to save the team. He can be comic relief. He can be a thorn in the sides of both friend and foe. Mostly he is there to move the plot along.

When clues are missed, or secret doors fail to be found, the Game Master can use the mascot rather than coming up with a convoluted or obvious ploy that says "Hey stupid! Look over here!"

That being said, the mascot should not be overused or the Ghostbusters will come to depend on him as they would another member of the team. Mascots should be undependable, and screw up situations just as often as they help out. Again, this can be to the GM's advantage. If your Ghostbusters become too professional, and things start going too smoothly, it can get boring.

Having the mascot get in the way of a good shot, or make a noise giving the team away at the worst possible moment are just two examples of how you can use a mascot to spice things up.

Finally it is good to give your mascot some defining characteristics. Slimer is cowardly, and an avaricious glutton. Thus food and fear will be prime factors in motivating him.

A mascot should always seem to be more of a pet than a sidekick. Above all, a mascot should not be very bright.

Ghostbusting for Big Bucks

Ghostbusters International has established standard fees for the following basic services:

On-Site Inspection:
$500 Client is expected to make a full disclosure of the history surrounding the infestation, however unpleasant or embarrassing. Withholding such information may lead to additional charges.

Capture of Paranormal Entities:

For First Entity: $4,000
Each Additional Entity: $1,000

Removal of Paranormal Entities:

For First Entity: $1,000
Each-Additional Entity: $500

One-time Storage Fee:
$1,500

Special service fees may be applied for special services

The Ghostbusters may not be prepared to handle certain 'special needs' removals, like werewolves or vampires. Fees will be adjusted accordingly.

Ghostbusters International encourages individual franchises to run specials with reduced prices or package deals when business is slow or when a franchise is breaking into new territory.

Individual franchises have the right to charge whatever fees they like, provided they can cover their franchise fees and operating costs. In practice, the Ghostbusters should have a Robin Hood complex – steal from the rich, give to the poor. Frequently humanitarian impulses prompt Ghostbusters to accept smaller fees from needy and deserving victims of supernatural menaces, while naked greed usually surfaces when Ghostbusters deal with large corporations or government bureaucracies.

All prices are subject to change without notice.

Chapter Three

Characters

Character Concepts

Even before they've gone through the training programme to become "professional psychic exterminators," most Ghostbusters likely entered the trade with skills they've learned from some other profession. For instance, Winston Zeddemore's skill-set is long and varied, thanks to his previous military experience in Vietnam.

Determining a character's occupation and background is important. A high steel worker may indeed lead an exciting life, but it would take an extraordinary leap (so to speak) to get him involved in the spooky happenings of a Ghostbusters campaign. Still, that leap might be worth the effort – a good GM should be willing to work with the players to create unique characters. (See Character Hooks, pp. 23-25, for more "leaps.")

Your players may wish to come up with an interesting back story and a related set of skills that naturally lend themselves to a career in ghostbusting.

This is a brief, though not exhaustive, list of character ideas.

Academic

"A fascinating demonstration of the Hmong belief in discarnation. Fortunately, such spirits despise mustard seed."

A professor, teacher, or researcher at a university or other center of higher learning. He is easy to get into an adventure, as Ghostbusters are often bringing mysteries to a scholar, hoping for expert help – and the professor might be able to pass off an occasional adventure as "research in the field".

An academic might be interested in spiritual phenomena for purely scholarly reasons. He could join the Ghostbusters temporarily as a specialist in foreign haunts, native history or his cross-cultural theories might provide key insights. Before long a career in ghostbusting may seem to be producing better results than working in a dimly lit back room at the university. But could a tenured professor really give up his prestige and security to fight ghosts?

Clergyman

"I cast you out, unclean spirit, along with every specter from Hell, and all your fell companions!"

A priest, minister, imam, rabbi, etc. If a clergyman is attached to a particular church, he will often get involved in the problems of its church members – and some of those problems may be supernatural. For millennia, of course, it was a major part of the clergy's job to oppose the evil supernatural, from witches to demons to the unquiet dead. Even today, clergymen with special training (e.g., Catholic exorcists) act as supernatural "troubleshooters," and can become involved in adventures throughout the world.

The clergyman's superiors may secretly tolerate or openly denigrate him (or both), but he cannot refuse the call.

Detective

"It's just like any other murder investigation, except the guy was killed 100 years ago... by a ghost."

People call in a detective to investigate strange noises and lights... or to make sure that Ghostbusters aren't running a scam. Eventually, the evidence before his eyes convinces him the situation is real. A skilled detective could easily move from adversary to ally if his insights prove to be valuable.

Rooting out crime and rooting out horrific evil are parallel missions; the detective may easily turn from the one to the other. Historical (especially Victorian and pulp-era) and modern horror seem to be the most fertile ground for the detective. Police detectives and private detectives each have their own set of problems and advantages, but both see the horror as a puzzle to be solved and a challenge to be beaten.

Doctor

"Does his head normally spin around like that?"

If ghosts are the disease, call a doctor. It's also handy to have the surgeon right there when you get thrown down a flight of stairs at 1:00 A.M.

Spending one's career battling disease seems to be excellent preparation for battling more supernatural menaces to public health. Between their familiarity with corpses, clinical demeanor, and undeniable utility to hard-pressed parties of monster hunting Ghostbusters, doctors have a natural role as investigators of the horrific.

Exterminator

"You don't often get glowing, moaning mice that size."

Going from exterminating material vermin to ectoplasmic menaces isn't much of a career change. It's still messy, dangerous, and nothing you can talk about at parties.

Friendly Ghost

"Could you point that proton gun somewhere else?"

Every so often, a dead man sticks around to do the right thing, and lends an immaterial hand to keep the living safe. Other ghosts may despise him as a sellout, however. Friendly ghosts will have the Spirit Meta-trait, but shouldn't have Probability Alteration.

A friendly ghost is a far cry from a monster like a vampire or werewolf. If a player wants to run this type of character he must first get an okay from the GM as this type of PC may not fit in well with the campaign he has planned.

Ghost Hunter

"Just once, I'd like proof of life after death that didn't want to kill me."

Not a devoted investigator of spectral phenomena, but a monster killer. An ex-military man is bound to have had a very interesting life, and at some point, a traumatic encounter with the supernatural that made him switch from hunting men to hunting monsters. In fiction, he's the discreet and often ruthless professional. Either way, he'll probably have plenty of money stashed somewhere so that he can pursue his quarry without wasting time trying to earn his bread and butter.

"Very impressive resumé. Electronic countermeasures… Strategic Air Command... Black belt in Karate... Small arms expert... Mr. Zeddemore, as you may have heard, we locate ghosts and spirits, trap them with streams of concentrated quantum energy and remove them from people's homes, offices and places of worship."

– Ray Stantz, "Ghostbusters"

Who better to fight the forces of evil than a warrior? Retired soldiers are as universal as clergy and criminals, and for much the same reasons. From the noble knight to the battle-scarred and cynical veteran, the soldier is on the front lines against the horrors of many a game world.

Journalist

"Have any of you seen Elvis — recently, I mean?"

Whether in pursuit of truth, scandal, or both, a journalist has to work twice as hard for half the money. Ghosts and Ghostbusters both make good copy.

A journalist is either a writer for a newspaper (respectable or otherwise) a magazine, or a TV or radio reporter. He is a natural for horror, because his job is to investigate offbeat happenings. A freelance journalist will have a far less predictable – and probably lower – income than a regularly employed reporter; however, he doesn't have to take assignments he doesn't want, and is free to investigate anything that will make a salable story. Making the jump from poorly paid journalist to poorly paid Ghostbuster isn't much of a stretch.

Medium or Charlatan

"I'd like to speak with Aunt Gladys, please."
"NOW YOU WILL ALL DIE!"

An actual practitioner of some arcane and preternatural art. Psychics who find missing children, astrologers, palm readers, spiritual healers, and witch doctors all fall into this category, as do more sinister types such as sorcerers and pagan priests, if their powers are genuine.

Some mediums merely speak with the dead, others channel them in (hopefully) controlled conditions. Charlatans who discover real ghosts, or devoted ladies of peerless virtue, can help with a spectral investigation. Many mediums have a friendly ghost (a "spirit guide") as an Ally.

Charlatans include syndicated horoscope writers, stage magicians who scrupulously call their feats "illusions," and so on. A challenging and very amusing character type to role-play is the quack sorcerer, who hides his ignorance of the occult as he slips deeper and deeper over his head into a horror adventure.

Parapsychologist

"Promise me you'll let me get some publishable data before you start blasting the place to smithereens."

The parapsychologist is usually distinguished from mediums, exorcists, and even anthropologists by an emphasis on "hard science." He is also an expert with PKE meters, encephalographs, and other gadgets.

The parapsychologist investigates the occult and paranormal as a career. He can be a true believer in the authenticity of his field, or a researcher dedicated to disproving the supernatural – it's up to the player. Traditionally, parapsychologist in fiction are either clear-eyed, capable "occult detectives" or sheltered, theory-minded academics.

Scientist

"What happens when I do this?"

The man of science who seriously pursues occult phenomena will usually be scorned by his comrades, so it is a lonely job. Still, some institutes (both official and covert) study paranormal events such as ESP and magic. An alternative to the occult scientist is the skep-

tic who will seek natural explanations for everything he encounters, no matter how unusual.

Sensitive

"It's even worse when you can see them, Professor."

He sees dead people. A living ghost detector, who often possesses other psychic talents, is invaluable on an investigation but in extra danger during the confrontation. Sensitives tend to have a lot more psychological disadvantages.

Teaching Assistant

"Where does the Kirlian camera go, again?"

In the end, every theory rests on the strong back of a graduate student, beautiful daughter, or Watson-like assistant to carry the electric pentacles and take notes. It would only be natural for a junior apprentice to segue into the position of full-fledged Ghostbuster.

Appropriateness

As with any other gaming scenario, players should make sure their characters fit in with the general scheme that the Game Master has in mind. The GM's campaign world may be as mundane as the skeptical vision of the Ghostbusters in the movies, with no apparent supernatural phenomena beyond the rare appearances of ghosts, or it could be populated by real psychics, time-travelling dinosaurs and comic book superheroes.

The GM will be the final arbiter regarding whether or not a friendly ghost, a monster, a sensitive or any other offbeat character concept would be appropriate and allowable for a player to run in his or her campaign world.

Ghostbusting Skills

There are certain basic skills that Ghostbusters need if they want to succeed in this line of work.

All of the skills listed below are from the rules in the ***GURPS Basic Set***. No special *Ghostbuster specific* skills have been created for this book since all of the equipment and skills displayed in the movies and television show are easily covered by the basic ***GURPS*** rules. If the GM wants, he can add modifiers for these skills based on the PC's training and experience with ghostbusting equipment and techniques.

Beam Weapons **DX/Easy**

Proton packs are classified as a Beam Weapon with the "Projector" specialization. As indicated in by the DX -4 default for this skill, almost anyone could pick it up and start causing damage. Basic Ghostbuster training should ensure that less destruction occurs once a graduate hits the streets.

Computer Operation **IQ/Easy**

Computer Operation is a necessary skill for any player who wants to use a PKE meter, or a Giga-meter. It also comes in handy when doing research into ghostly happenings, or when referencing a digital version of *Tobin's Spirit Guide*.

Driving **DX/Average**

Players wanting to drive an Ectomobile will need the Driving skill with the Automobile specialization. The Ecto-3 unicycle requires the Motorcycle specialization. Optionally, players with a Driving skill and the Perfect Balance advantage should be able to operate the Ecto-3 without any penalties.

Fast-Talk **IQ/Average**

Ghostbusters are forever talking their way into, *and* out of situations. This is one skill that a Peter Venkmanesque character cannot be without.

Gadgeteer

What would Ghostbusters be without their wonderous technology? While not a skill, anyone wanting to create new busting technology or radically modify existing proton packs, ghost traps, et al to do wild new things will want to look into this Advantage.

Gizmo

This another very cinematic Advanatge that is very appropriate to the genre, but the GM may wish to limit it's use to avoid abuse, and to prevent all his plans from being short-circuited.

Hidden Lore **IQ/Average**

The nature of this skill makes it virtually impossible to learn on the job, so any player who wants to be on top of obscure mystical goings-on in any given adventure will need to make this skill a part of their background prior to joining Ghostbusters International.

GURPS Ghostbusters is very much a cinematic game, so GMs should not require players to specialize on their Hidden Lore skill.

Both Hidden Lore and Thaumatology should be considered advanced forms of Occultism, which a character must already have before they make the switch from their current careers.

Monsters as Characters

Games in which the protagonists are monsters vampires, werewolves, ghosts, etc. – have become very popular in the last decade. The central horror of such games does not necessarily rest on the even more horrific enemies that the protagonists must face (although the "conventional" methods of horror can be useful in such situations and scenarios), but on the horror of the characters' monstrous state. Monsters-as-characters games focus on the horrors of isolation and alienation, self-hatred, and angst.

These can be powerful themes, but care must be used to prevent the campaign from becoming emotionally stale or monotonous. This can be varied by introducing other styles, or by occasionally emphasizing the paradoxical rewards of monstrousness – the beauties of the night, the glories of extra senses, and the feral joy of the hunt. Of course, if the central horror of isolation and alienation is too successfully removed, the campaign will become a more conventional "adventure" game, similar to a straight supers campaign or pulp adventure game.

In general, this style of campaigning depends on the GM to maintain a sufficiently fearsome and intricate world background.

Liquid Projector DX/Easy

The Sprayer specialization of this skill is necessary for the proper operation of the Slime Blowers, as seen in the movie *Ghostbusters II*.

Occultism IQ/Average

This is a very valuable skill for the Ghostbuster who needs a basic general knowledge and background information about the hows, wheres and whys of magic and the occult.

As a general skill, this could be learned while training to become a Ghostbuster, and as such, the GM should limit how much information a character should be supplied on a successful Occultism roll. Advanced skills like Hidden Lore and Thaumatology should be required for obscure knowledge about dead civilizations or magical rites respectively.

Piloting DX/Average

Any character wishing to pilot the Ecto-2 must have a Piloting specialization of Autogyro, although the vehicle could easily be classified as an Helicopter or an Ultralight craft. (See p. 73.)

Research IQ/Average

Research is a key skill if your characters would rather be sending spirits off to their final reward, rather than zapping and trapping them.

Investigation of old hauntings will likely lead to dusty libraries, newspaper morgues, strange runes and bizarre parchments – rather than CD-ROMs and easily searchable databases.

Running HT/Average

The need for this skill should be obvious to anyone who knows anything about ghostbusting.

Thaumatology IQ/Very Hard

Like Hidden Lore, Thaumatology is not a skill that the average Ghostbuster would have. Comprehensive knowledge of Magic may require an Unusual Background or even the Trained By A Master Advantage.

Thrown Weapon DX/Easy

A ghost trap is classified as a Thrown Weapon. Any player wishing to throw a trap with competence at a critical juncture, may want to consider training in this area.

Weird Science IQ/Very Hard

Weird Science is one of the mainstays of the ghostbusting genre. If none of the PCs have opted to buy the Gadgeteer or Gizmos Advantages, a GM may want to make Weird Science a prerequisite, or all the innovations in the campaign may have to be bought from GBI head office.

Other Skills

There are many other skills that might come in handy during any given Ghostbusters adventure, but these skill are less likely to be given as much stage time as the ones already mentioned. Scientific skills such as Anthropology, Cryptography, and History may always play a part in a gaming session. Other hard science skills like Electronics Operation, Electronics Repair, Metallurgy, and Hazardous Materials have played small roles in the Ghostbusters movies and television series.

More esoteric skills like Exorcism, Herb Lore, Mental Strength, Philosophy, Psychology, Sociology, Religious Ritual, and Theology can certainly come in handy or at least round out a very interesting back-story for a character.

Finally Climbing and Scuba are great skills to have for those ghostbusting jobs that occur in bizarre locations. Tactics makes sense if a character is ex-military or is the team's tactical leader.

Character Design

Character creation is a key part of role-playing. This is even truer in Ghostbusters, because the player's crucial personal investment in the horror to come will be determined by his character's background. Everyone in a traditional fantasy role-playing game wants treasure (if only to give it to the more deserving poor). Not everyone wants to see Gozer the Destructor defeated; an evil adventurer might even want to join him! The player should make certain that his character concept meshes with the GM's vision of the Ghostbusters campaign.

Coming up with a character concept is an essential part of any role-playing game. Making a concept "work" in the Ghostbusters genre depends a great deal on cooperation between players and GM, and between the players themselves. The traditional horror game or ghost story presupposes that the Ghostbusters are all "good guys" – or at least that the evil they face is so overwhelming that the hit man and the FBI agent will have a powerful common interest in stopping it. Ghostbusters is no exception.

Brief Biography

Once you've generated your character, go over his sheet and come up with a brief biography. Try to work in all the advantages, disadvantages, and skills you've been thinking of as numerical point values. Transform them into the stuff of a life story. You don't have to write an epic, or even an encyclopedia entry – you might simply try to compose your character's resumé, or write one diary entry for each year of his career.

This exercise doesn't just give the character more depth and reality; it also increases player identification with the character. Just answering a few seemingly simple questions about the character, from his physical appearance to the names of his parents to his happiest childhood memory, can bring a character into sharp focus and reality. This can happen before the first numbers are written on the character sheet; indeed, the GM may work with you to generate the character in just that fashion. Finally, any character biography can be mined for character hooks.

Character Hooks

A "character hook" is some aspect of a PC's personality or history that the GM can use to develop plot lines or scenes in the campaign. When the player puts these "hooks" into his character's background, he gives the GM license to use them in the campaign. Since it's a Ghostbusters campaign, these uses are liable to be unpleasant for the character. Sometimes, the GM won't even tell the player what a given hook means; if the

hero doesn't know where his brother disappeared to 10 years ago, it's more of an unpleasant surprise when said brother turns up as the Vampire Lord's footman.

Why would any sensible player let the GM do that to his character? First, it helps create the story and gives the player an investment in that story. Remember, horror gaming is even more of a collaborative effort than regular role-playing. With a character hook for the GM to use, that collaboration is built in. When blasphemous evil directly affects something in the hero's past, it's more meaningful to the character and the player than if it was the brother of some passerby who was enslaved by the Vampire Lord.

Second, more selfishly, it gives the player some guaranteed "spotlight time" or "story share." The GM should always make sure that every player gets some time in the spotlight of the main action, or has some share in helping to solve the mystery, defeat the evil, or remove the curse. By utilizing hooks, characters who haven't been front and center in the campaign so far can have their turn. Many common advantages and disadvantages – including Allies, Dependents, Enemies, and Patrons – can serve as ready-made character hooks.

Here are some common hooks, with hints on how to use them in a horror game. Many of them can be tied into the character's family history. This has two great advantages. First, the theme of the family opening the protagonist up to malevolent supernatural influence is at the heart of the Gothic horror tradition. Second, attention given to the character's family deepens the character's reality for player and GM alike, and can generate further hooks. (You might even be able to get points for one of them, as a Dependent!)

Remember too, that this is a Ghostbusters game and hooks can also be mined for potential embarrassment predicaments by the GM.

Childhood Curse

The childhood curse is a traditional fantasy or fairy-tale character hook. Often, a powerful witch or evil faerie, jealous of (or wronged by) the hero's parents, placed the curse on him. Its effects can be as dramatic or humorous as the player and GM feel necessary; as long as the character is still playable, the sky is the limit. The curse can be a "delayed-action" curse such as a Gesa; e.g., on the victim's 21st birthday, he will kill his brother. The player could have been born under a very unlucky astrological conjunction (or during an eclipse of the moon), which opens him up to dark forces. Unless his family consists of occultists (which is its own kind of curse), he might not even know about it.

The curse might instead be a family curse; if all of your ancestors have died at sea, then news of a haunted ship takes on a whole new significance. The curse might be evaded; if someone is cursed because his family owns the Ghoulnight Gemstone, he can renounce his family, convince them to sell the diamond, or steal it and sell it himself. Alternatively, the family blood could be tainted; if the hero's great-great-great-grandfather was a werewolf, then he should be very careful under the full moon. The curse might even be a mutation. Curses can be bought as Destiny, Weirdness Magnet, or any number of other disadvantages. Some curses might not actually affect the PC, but his Evil Twin. And some unlucky souls are simply Cursed.

Evil Ancestor

This hook can be tied into any of the other hooks in this section, either as cause (because of Great-Uncle Jonas' blasphemous experiments, the castle has been cursed for centuries), effect (Great-Uncle Jonas was only the first and most famous member of the family to fall victim to the disturbing family brain malady), or both (for the player with an urge toward the highly baroque). Even worse, Great-Uncle Jonas might not even be dead... Evil ancestors might pass down unpleasant physical disadvantages, or give a descendant an unwholesome Reputation as the scion of a tainted line.

Haunted Item

Something that the character owns is haunted, cursed, possessed by a ghost or demon, or otherwise an entryway for the malign forces of the supernatural. A ring with a curiously glowing stone, a sword with a thirst for human blood, or simply an eldritch tome bound in the skin of a mighty necromancer will all create

Secret Advantages and Disadvantages

After initial training, the Ghostbusters will be encountering the supernatural for the first time. They can have no idea how it will affect them. One way to simulate this is to assign some characters secret advantages and disadvantages – qualities that, even their players don't know about. Such secret traits can often tie in with character hooks.

A useful technique is to balance secret advantages against secret disadvantages, which will have no net effect on the character's point total. In this case, don't count additional points of disadvantages or quirks toward the campaigns disadvantage limit (if any) or the -5 point limit on quirks. The GM need not give all PCs secret traits worth the same number of points (or even give all PCs secret traits!); this helps preserve the uncertainty.

Secret advantages and disadvantages should be chosen from qualities that the subject would not have discovered previously. A person could easily have Magery or Magic Resistance, psionic power, or Animal Empathy without ever realizing it. Previously unknown disadvantages might include certain Phobias (especially Squeamishness) or even a Split Personality. And anyone might have an old family Patron or Enemy (such as a vampire or even an entire supernatural conspiracy, such as the Cabal).

When a secret quality comes into play, don't explain exactly what is happening. Just give a vague hint: "Sorry, Bill, you missed your Fright Check after all. That corpse really got to you…" There are some advantages that a person might never know about, such as Immunity to Disease – if he thinks about it at all, he thinks he's been lucky.

more than their share of adventure possibilities. If the item is also tremendously valuable, useful, or even magical, then both the character and the player may be unwilling to get rid of it despite its unsavory nature. Some items also have an uncanny tendency to return to their former owners, often after a chain of bloody coincidences.

The item may even be a place – a swamp with something from beyond lurking in it, or a full-fledged haunted house. Haunted property is, of course, often inherited from one's family. The process of removing the ghosts or unraveling the curse may involve uncovering horrific truths about the inheritor's past or ancestry. Will the hero be as willing to remove the ghost of his own ancestor as he would some nameless revenant?

Insanity

If the character has been insane in the past, then a whole realm of possibilities opens up for the GM. In a psychological horror game run with large helpings of surrealism, it may become slowly, horribly obvious that the "former" madman is still insane; his memories and observations simply cannot be trusted. If the GM is not willing to go to such surrealistic lengths (which are not for everyone), he can still justify virtually anything in the character's past, from a long-lost son to bizarre rituals. The specific circumstances of the original descent into madness may still linger as a Phobia to be triggered by some climactic event in the campaign.

Ghostbuster NPCs

Non-player characters are essentially the rest of the world in a role-playing game. The primary characters will of course be the players, the Ghostbusters of the campaign. If the game is made up of only two or three players it may be necessary to roll up an extra Ghostbuster or two, to accompany the players on bigger "busts".

The Iconic Ghostbusters characters on the following pages are examples of men at the top-level of the field. These characters should not be used as NPCs to accompany the team on missions since they are (or should be) much better than the PC's characters are.

NPCs should be created for a campaign with the same or fewer points than the players. They should function as assistants, giving only as much input as required. NPCs are not there to save the day.

Modern genetic research has cast significant doubt on the old superstition of the "bad seed" or the hereditary insanity of a given bloodline (barring congenital illnesses, of course), but that doesn't mean that a family history of insanity can't play an important role in a horror campaign. After all, modem genetics is also notably skeptical about vampires, werewolves, and cannibal monsters from Pluto. Especially in a pulp-era, Victorian, or earlier historical horror setting, a sensitive fellow's own fear of insanity could end up driving him insane.

Missing Relative

The long-lost sibling, spouse, parent, or child is a natural target for the machinations of the GM's plot. Whether the missing relative surfaces as a victim, a puppet, or an active agent in some horror plaguing the team, the character is in for some unpleasant decisions. In a Ghostbusters game, these decisions might not end with the relative's sorry demise, because one can never be sure there isn't a clone somewhere (ghouls, doppelgangers, ghosts, and shape-shifting aliens can fill much the same role in more traditional horror games).

It's an extra dose of unpleasantness if the hero's vanished great-great-grandfather shows up in the middle of the action when he has no business even being alive. Immortality is seldom a good thing in the horror genre, and an ancient relative might have some very unsavory knowledge about the family…

Missing Time

This hook is most common in tales of UFO paranoia, but the "mysterious spell of amnesia" is used as a device in many other genres as well. This is a blank check to the inventive or fiendish GM; anything that can be justified by insanity can just as easily have occurred during the "blank spot" in the amnesiac's memory. The GM can handle this using secret advantages and disadvantages (see p. 24), treat it as a False Memory, or modify the Amnesia disadvantage to suit the specific case.

Missing time in a family history is a little harder to construct, but it is sometimes worth it. If the courthouse with the family records burns down, then anything could have been true about the character's ancestors. Imagine the shock as he discovers that his grandparents never existed – no birth certificates, no death certificates, no marriage certificates. Who were they? And where did his parents come from?

Peter Venkman, Ph. D.

Born in Brooklyn, New York, Peter is one of three doctors of parapsychology on the team, though he also holds a Ph.D. in psychology. He has a flippant persona, a dry wit, a seemingly lackadaisical approach to his profession, and womanizing ways. Of the three doctors in the Ghostbusters, he seems the least committed to the academic and scientific side of their profession, and tends to regard his field, in the words of his employer, Dean Yaeger, as "a dodge or hustle". He once said he acted the way he did because "No one expects any more of me this way". However, he possesses more common sense than either Ray Stantz or Egon Spengler.

Peter's father, is a con-man who failed to earn money in honest ways and was always away on business at Christmas when Peter was a child. Peter regrets not having spent more time with his mother, Margaret, and will give 100% discounts to customers that remind him of her.

While never elected the official leader of the group, Venkman often makes the decision of whether the Ghostbusters will take a case or not. He does a lot of the legwork and organizing of the business, mostly because no one else wants to. It was Peter who first suggested turning the Ghostbusters business into a franchise, and now handles a lot of the day-to-day business problems of Ghostbusters International. Although he will occasionally review progress at the GBI training center, and sometimes regale students with stories of his ghostbusting days, Peter does not actively teach any of the courses.

He was originally opposed to Slimer living in the firehouse, but quickly developed a love-hate relationship with the ghost, that he still maintains.

POINTS SUMMARY	
Attributes/Secondary Characteristics	[180]
Advantages/Perks/TL/Languages/ Cultural Familiarity	[122]
Disadvantages/Quirks	[-62]
Skills/Techniques	[48]
Other	[ ]

GURPS

CHARACTER SHEET

Name Peter Venkman Player _____ Point Total 288

Ht 6' 1" Wt 190 lbs Size Modifier 0 Age 53 Unspent Pts _____

Appearance Average appearance, except when in uniform.

					CURRENT	
ST	10	[0]	HP	10		[0]
DX	14	[80]	WILL	14		[0]
IQ	14	[80]	PER	14		[0]
HT	12	[20]	FP	12		[0]

BASIC LIFT (ST × ST)/5 20 DAMAGE Thr 1d-2 Sw 1d

BASIC SPEED 6.5 [ ] BASIC MOVE 6 [ ]

ENCUMBRANCE		MOVE		DODGE	
None (0) = BL	20	BM × 1	6	Dodge	9
Light (1) = 2 × BL	40	BM × 0.8	4	Dodge -1	8
Medium (2) = 3 × BL	60	BM × 0.6	3	Dodge -2	7
Heavy (3) = 6 × BL	120	BM × 0.4	2	Dodge -3	6
X-Heavy (4) = 10 × BL	200	BM × 0.2	1	Dodge -4	6

Languages	Spoken	Written
English	(Native)	Native [0]

DR

TL: 8 [0]

Cultural Familiarities

New York City [0]

[ ]

[ ]

PARRY

BLOCK

Reaction Modifiers

Appearance _____

Status _____

Reputation +1 reputation as the most visible member of the Ghostbusters organization.

+1 Reaction from con artists, politicians, salesmen, etc. if he's not trying to manipulate them.

ADVANTAGES AND PERKS

Charisma 3	[15]	B41
Common Sense	[10]	B43
Daredevil	[15]	B47
Fit	[5]	B55
+1 to all HT rolls to stay conscious, avoid death, resist disease, resist poison; recover FP at twice the normal rate (but not FP spent for spells or psi powers)		
Intuition	[15]	B63
Luck	[15]	B66
Usable once per hour of play		
Pitiable	[5]	B22
Precognition	[5]	B77
Can't See Own Death, -60%; One Event (Phone Ringing), -40%.		
Rapier Wit	[5]	B79
Reputation 1	[2]	B26
People Affected (Almost everyone), x1; Recognized occasionally (7-), x0.33.		
Smooth Operator 1	[15]	B91
Unfazeable	[15]	B95

DISADVANTAGES AND QUIRKS

Acrophobia (Heights, CR: 15, penalty -1)	[-5]	B150
Charitable (CR: 15)	[-7]	B125
Dependent	[-8]	B131
(Charlie Venkman (Father), FR: Constantly) Loved one; no more than 100% of point total		
Entomophobia (Insects, CR: 15, penalty -1)	[-5]	B150
Laziness	[-10]	B142
Lecherousness (CR: 15)	[-7]	B142
Overconfidence (CR: 12)	[-5]	B148
Selfless (CR: 12)	[-5]	B153
Short Attention Span (CR: 15)	[-5]	B153
Slow Riser	[-5]	B155

SKILLS

Name	Lvl	Rel Lvl	Pts	Ref
Administration	14	IQ+0	[3]	B174
Beam Weapons/TL4 (Projector)	16	DX+2	[5]	B179
Chemistry/TL4	12	IQ-2	[1]	B183
Driving/TL4 (Automobile)	14	DX+0	[3]	B188
Driving/TL4 (Motorcycle)	15	DX+1	[4]	B188
Games (Chess)	14	IQ+0	[1]	B197
Economics	12	IQ-2	[1]	B189
Engineer/TL4 (Civil)	12	IQ-2	[1]	B190
Fast-Talk	15	IQ+1	[5]	B195
Lockpicking/TL4	14	IQ+0	[2]	B206
Mathematics/TL4 (Applied)	12	IQ-2	[1]	B207
Mechanic/TL4 (Automobile)	13	IQ-1	[1]	B207
Metallurgy/TL4	12	IQ-2	[1]	B209
Physics (TL5+)/TL4	12	IQ-2	[3]	B213
Piloting/TL4 (Helicopter)	15	DX+1	[4]	B214
Piloting/TL4 (Light Airplane)	13	DX-1	[1]	B214
Psychology	12	IQ-2	[1]	B216
Scuba/TL4	14	IQ+0	[3]	B219
Swimming	8	HT+0	[1]	B224
Thaumatology	11	IQ-3	[1]	B225
Thrown Weapon (Ghost Trap)	14	DX+2	[5]	B226

Raymond "Ray" Stantz, Ph. D.

Ray was born in the Bronx, then later moved to Morrisville. He still owns the family house. Ray has a large extended family (with many different nationalities ranging from Swiss to Scottish to Russian), including his Aunt Lois, and Uncle Andrew MacMillan of Dunkeld, Scotland.

Ray is one of the three doctors of parapsychology who started the original Ghostbusters team, along with Dr. Peter Venkman and Dr. Egon Spengler.

Ray is considered the "heart" of the Ghostbusters by the other members of the team. He is an expert on paranormal history, metallurgy and is a devoted grease monkey. He would rather rebuild a "classic" car or build something new from scratch rather than buy it assembled from off the shelf.

Ray is characterized by his almost childlike enthusiasm towards his work, and his forthright acceptance of paranormal activity. He is known for his wordy and overly technical explanations of scientific and paranormal phenomena. Ray, along with Egon, is responsible for pioneering the Ghostbusters' theories and designing and building the equipment used for catching and containing ghosts. Ray continues to modify and improve all of his designs.

When Ray isn't turning one of Egon's designs into working hardware, or repairing and improving existing equipment, he enjoys teaching the history of the paranormal, ghost classification and also the technical aspects of ghostbusting equipment to new GBI franchisees. Winston handles the more hands-on courses like using the equipment and driving, while Egon teaches the theoretical angle in the hopes of finding a young protégé to continue his work.

POINTS SUMMARY	
Attributes/Secondary Characteristics	[200]
Advantages/Perks/TL/Languages/ Cultural Familiarity	[95]
Disadvantages/Quirks	[-96]
Skills/Techniques	[92]
Other	[ ]

GURPS

CHARACTER SHEET

Name Ray Stantz Player _____ Point Total 291

Ht 5' 11" Wt 250 lbs Size Modifier 0 Age 48 Unspent Pts _____

Appearance Average appearance, except when in uniform.

					CURRENT	
ST	10	[0]	HP	10		[0]
DX	13	[60]	WILL	13		[0]
IQ	16	[120]	PER	16		[0]
HT	12	[20]	FP	12		[0]

BASIC LIFT (ST × ST)/5 20 DAMAGE Thr 1d-2 Sw 1d

BASIC SPEED 6.25 [ ] BASIC MOVE 6 [ ]

ENCUMBRANCE		MOVE		DODGE	
None (0) = BL	20	BM × 1	6	Dodge	9
Light (1) = 2 × BL	40	BM × 0.8	4	Dodge -1	8
Medium (2) = 3 × BL	60	BM × 0.6	3	Dodge -2	7
Heavy (3) = 6 × BL	120	BM × 0.4	2	Dodge -3	6
X-Heavy (4) = 10 × BL	200	BM × 0.2	1	Dodge -4	5

Languages	Spoken	Written	
English	(Native)	Native	[0]
Signed: English	(Native) +3.		[3]
Ancient Greek	(Accented) +2	(Native) +3	[5]
Latin	(Accented) +2	(Native) +3	[5]
Summerian	(Accented), +2	(Native), +3	[5]

DR

TL: 8 [0]

Cultural Familiarities

New York City [0]

_____ [ ]

_____ [ ]

PARRY

BLOCK

Reaction Modifiers

Appearance _____

Status _____

Reputation +2 reaction from anyone he does work for using skills from his Artificer Talent

_____

_____

ADVANTAGES AND PERKS

Fit [5] B55
+1 to all HT rolls to stay conscious, avoid death, resist disease, resist poison; recover FP at twice the normal rate

Gadgeteer Quick, +25 [50] B57

Gizmo 1 [5] B57

Talent (Artificer) 2 [20] B90

DISADVANTAGES AND QUIRKS

Chummy [-5] B126
React to others at +2; -1 to IQ-based skills when alone

Dependent [-30] B131
(Slimer, FR: 15) Friend, no more than 25% of your point total

Easy to Read [-10] B134

Gullibility (CR: 15) [-5] B137

Honesty (CR: 15) [-5] B138

Impulsiveness (CR: 15) [-5] B139

Selfless (CR: 9) [-7] B153

Trickster (CR: 15) [-7] B159

Truthfulness (CR: 12) [-5] B159

Workaholic [-5] B162

Curious (CR: 9) [-7] B129

Broad-Minded [-1] B163

Congenial [-1] B164

Dreamer [-1] B164

Incompetence at Driving [-1] B164

Nervous Stomach [-1] B165

SKILLS

Name	Lvl	Rel Lvl	Pts	Ref
Architecture/TL8	15	IQ-1	[1]	B176
Astronomy/TL8	14	IQ-2	[1]	B179
Beam Weapons/TL8 (Projector)	16	DX+3	[9]	B179
Bicycling	16	DX+3	[9]	B180
Biology/TL8 (Earthlike)	15	IQ-1	[4]	B180
Biology/TL8 (Marine Biology)	15	IQ-1	[4]	B180
Biology/TL8 (Microbiology)	15	IQ-1	[4]	B180
Chemistry/TL8	15	IQ-1	[2]	B183
Computer Operation/TL8	16	IQ+0	[1]	B184
Cooking	15	IQ-1	[1]	B185
History (Occult)	16	IQ+0	[6]	B200
Literature	15	IQ-1	[3]	B205
Mathematics/TL8 (Applied)	14	IQ-2	[1]	B207
Metallurgy/TL8	16	IQ+0	[4]	B209
Musical Instrument (Clarinet)	14	IQ-2	[1]	B211
Occultism	16	IQ+0	[2]	B212
Physics (TL5+)/TL8	15	IQ-1	[4]	B213
Piloting/TL8 (Glider)	12	DX-1	[1]	B214
Piloting/TL8 (Helicopter)	14	DX+1	[4]	B214
Psychology	15	IQ-1	[2]	B216
Research/TL8 When TL8+	16	IQ+0	[3]	B217
Singing	12	HT+0	[1]	B220
Sleight of Hand	12	DX-1	[3]	B221
Teaching	16	IQ+0	[3]	B224
Thrown Weapon (Ghost Trap)	14	DX+3	[10]	B226
Weird Science	16	IQ+0	[8]	B228

Egon Spengler, Ph. D.

Born in Cleveland, Ohio, Egon is one of the three doctors of parapsychology on the original Ghostbusters team.

Bespectacled, awkward, and laconic, Egon is the member of the team responsible for the main theoretical framework for their paranormal studies. Also, being addicted to science, he is the creator of the Ghostbusters' equipment along with Dr. Ray Stantz.

Egon is the most serious and straightforward member of the team. Of his hobbies, he states that he collects "spores, molds, and fungus," and claims that as a child, the only toy he ever had was "part of a Slinky," but he straightened it.

Egon had been haunted by the Boogieman as a child, and was severely traumatized. This led him to paranormal research, where he would eventually be given a chance to use his knowledge and devices to gain revenge. Despite his leanings towards science, Egon has a family history of witchcraft (two ancestors, Eli and Ezekiel, were wizards), of which he is ashamed.

He is also the love interest of Janine Melnitz, the Ghostbusters' secretary. While not always a one-sided interest, Egon's repressed behavior towards love often forces him to hide his feelings for her. However, whenever she goes on a date with another man, Egon shows noticeable dislike for whomever she dates (often, Janine will date another man just to push Egon).

Egon once reluctantly left the team at the request of his Uncle Cyrus, but later returned after his uncle saw what kind of work his nephew and his friends did.

Egon continues to work on the theoretical side of paranormal phenomenon when he is not teaching new recruits at GBI headquarters.

POINTS SUMMARY	
Attributes/Secondary Characteristics	[160]
Advantages/Perks/TL/Languages/ Cultural Familiarity	[64]
Disadvantages/Quirks	[-88]
Skills/Techniques	[68]
Other	[ ]

GURPS

CHARACTER SHEET

Name Egon Spengler Player _____ Point Total 204

Ht 6' 5" Wt 170 lbs Size Modifier 0 Age 50 Unspent Pts _____

Appearance Tall, thin, nerdy, and yet - really the first cool nerd in history

					CURRENT	
ST	11	[10]	HP	11		[0]
DX	11	[20]	WILL	11		[0]
IQ	16	[120]	PER	16		[0]
HT	11	[10]	FP	11		[0]

BASIC LIFT (ST × ST)/5 24 DAMAGE Thr 1d-1 Sw 1d+1

BASIC SPEED 5.5 [ ] BASIC MOVE 5 [ ]

Languages	Spoken	Written	
English	(Native)	Native	[0]
Signed: English	(Native) +3.		[3]
Ancient Greek	(Accented) +2	(Native) +3	[5]
Latin	(Accented) +2	(Native) +3	[5]
Proto-Norse	(Accented), +2	(Native), +3	[5]
Summerian	(Accented), +2	(Native), +3	[5]

DR

TL: 8 [0]

Cultural Familiarities

New York City [0]

[ ]

[ ]

PARRY

BLOCK

Reaction Modifiers

Appearance _____

Status _____

Reputation +4 reaction from engineers and scientists

ENCUMBRANCE		MOVE		DODGE	
None (0) = BL	24	BM × 1	5	Dodge	8
Light (1) = 2 × BL	48	BM × 0.8	4	Dodge -1	7
Medium (2) = 3 × BL	72	BM × 0.6	4	Dodge -2	6
Heavy (3) = 6 × BL	144	BM × 0.4	2	Dodge -3	5
X-Heavy (4) = 10 × BL	240	BM × 0.2	1	Dodge -4	4

ADVANTAGES AND PERKS

Talent (Mathematical Ability) 4 [40] B90

Autotrance [1] B101

DISADVANTAGES AND QUIRKS

Bad Sight (Nearsighted) [-10] B123
Mitigator (Glasses), -60%.
-6 to Vision rolls to spot items more than 1 yd away; -2 to all melee attacks; double actual distance to the target when calculating the range modifier for ranged attacks

Clueless [-10] B126

Dependent [-8] B131
(Katherine Spengler (Mother), FR: Constantly)
Loved one; no more than 100% of your point total

Enemy [-20] B135
(Boogieman, 150% Start Points, Hunter, FR: 9)

Honesty (CR: 15) [-5] B138

Impulsiveness (CR: 15) [-5] B139

No Sense of Humor -2 Reaction [-10] B146

Oblivious [-5] B146

Shyness (Mild) [-5] B154

Truthfulness (CR: 12) [-5] B159

Careful [-1] B163

Habit Takes PKE meter everywhere! [-1] B164

Imaginative [-1] B164

Minor Addiction Sugary Snacks [-1] B164

Staid [-1] B164

SKILLS

Name	Lvl	Rel Lvl	Pts	Ref
Architecture/TL8	15	IQ-1	[1]	B176
Beam Weapons/TL8 (Projector)	15	DX+4	[12]	B179
Biology/TL8 (Botany)	14	IQ-2	[2]	B180
Biology/TL8 (Marine Biology)	14	IQ-2	[2]	B180
Biology/TL8 (Microbiology)	14	IQ-2	[2]	B180
Chemistry/TL8	14	IQ-2	[1]	B183
Computer Operation/TL8	17	IQ+1	[2]	B184
Disguise/TL8 (Human)	15	IQ-1	[1]	B187
First Aid/TL8	16	IQ+0	[1]	B195
Games (Chess)	16	IQ+0	[1]	B197
Hidden Lore (Conspiracies)	16	IQ+0	[2]	B199
Hidden Lore (Demon Lore)	16	IQ+0	[2]	B199
Hidden Lore (Faerie Lore)	16	IQ+0	[2]	B199
Hidden Lore (Spirit Lore)	16	IQ+0	[2]	B199
History (Occult)	14	IQ-2	[1]	B200
Literature	14	IQ-2	[1]	B205
Metallurgy/TL8	14	IQ-2	[1]	B209
Occultism	15	IQ-1	[1]	B212
Piloting/TL8 (Helicopter)	12	DX+1	[6]	B214
Piloting/TL8 (High-Performance Airplane)	13	DX+2	[10]	B214
Psychology	14	IQ-2	[1]	B216
Research/TL8 When TL8+	15	IQ-1	[1]	B217
Singing	11	HT+0	[1]	B220
Teaching	14	IQ-1	[1]	B224
Thrown Weapon (Ghost Trap)	12	DX+3	[10]	B226
Weird Science	13	IQ-3	1	B228

Winston Zeddemore

Winston Zeddemore is one of the founders of the Ghostbusters organization, even though he was hired after the company began. He remained the only "new" Ghostbuster until GBI was created, and by virtue of this he has been accorded the same stature in the company as Ray, Egon and Peter. Unlike the other founding members of the team, he is not a scientist with a background in the paranormal. Despite not sharing the educational credentials of his coworkers, Winston is a very capable member of the team, bringing many skills with him from his previous service in the military.

Described as the "everyman" of the Ghostbusters, Winston is often the man who serves as a voice of reason and displays far more common sense than the other Ghostbusters.

Winston was hired seemingly because he is the only applicant at the time. When applying for the job as a Ghostbuster he was questioned extensively by Janine Melnitz as to whether he believed in a large number of supernatural occurrences and beings. He replied, "If there's a steady paycheck in it, I'll believe anything you say." When he was introduced to Ray Stantz, Ray's response was, "Beautiful. You're hired." Once Winston mentioned that he did not believe in the supernatural before becoming a Ghostbuster, which shows that he was only looking for a lucrative job. Nevertheless, he accepts the existence of the paranormal once he witnesses it firsthand, even stating that "these things are real" and that he has "seen shit that will turn you white".

Winston worked actively for thirteen years busting ghosts before he became a teacher of new recruits at GBI.

POINTS SUMMARY	
Attributes/Secondary Characteristics	[170]
Advantages/Perks/TL/Languages/ Cultural Familiarity	[70]
Disadvantages/Quirks	[-57]
Skills/Techniques	[78]
Other	[ ]

GURPS

CHARACTER SHEET

Name Winston Zeddemore Player _____ Point Total 261

Ht 6' 2" Wt 230 lbs Size Modifier 0 Age 54 Unspent Pts _____

Appearance Average appearance, except when in uniform.

					CURRENT	
ST	10	[0]	**HP**	10		[0]
DX	14	[80]	**Will**	14		[0]
IQ	13	[60]	**Per**	13	CURRENT	[0]
HT	13	[30]	**FP**	13		[0]

BASIC LIFT (ST × ST)/5 20 DAMAGE Thr 1d-2 Sw 1d

BASIC SPEED 6.75 [ ] BASIC MOVE 6 [ ]

ENCUMBRANCE		MOVE		DODGE*	
None (0) = BL	20	BM × 1	6	Dodge	10
Light (1) = 2 × BL	40	BM × 0.8	4	Dodge -1	9
Medium (2) = 3 × BL	60	BM × 0.6	3	Dodge -2	8
Heavy (3) = 6 × BL	120	BM × 0.4	2	Dodge -3	7
X-Heavy (4) = 10 × BL	200	BM × 0.2	1	Dodge -4	6

Languages	Spoken	Written
English	(Native)	Native [0]

DR

TL: 8 [0]

Cultural Familiarities

New York City [0]

_____ [ ]

_____ [ ]

PARRY

BLOCK

Reaction Modifiers

Appearance _____

Status _____

Reputation _____

ADVANTAGES AND PERKS

Combat Reflexes [15] B43
+2 to Fright Checks; Never freeze; +6 on all IQ rolls to wake up or to recover from surprise or mental stun; Your side gets +1 to initiative rolls (+2 if you're the leader)

Common Sense [10] B43

Fit [5] B55
+1 to all HT rolls to stay conscious, avoid death, resist disease, resist poison; recover FP at twice the normal rate (but not FP spent for spells or psi powers)

Talent (Outdoorsman) 1 [10] B91

Weapon Master [30] B99
Small class: Handguns

DISADVANTAGES AND QUIRKS

Entomophobia (Insects, CR: 15, penalty -1) [-5] B150

Dependent [-8] B131
(Edward Zeddemore (Father), FR: Constantly)
Loved one; no more than 100% of your point total

Dread (Rats) 1 yd radius [-10] B132

Charitable (CR: 12) [-15] B125

Honesty (CR: 15) [-5] B138

Selfless (CR: 15) [-2] B153

Trickster (CR: 15) [-7] B159

Truthfulness (CR: 15) [-2] B159

Cannot Float [-1] B165

Nervous Stomach [-1] B165

Proud [-1] B164

SKILLS

Name	Lvl	Rel Lvl	Pts	Ref
Area Knowledge (New York City)	13	IQ+0	[1]	B176
Armoury/TL8 (Small Arms)	12	IQ-1	[1]	B178
Beam Weapons/TL8 (Projector)	16	DX+2	[5]	B179
Brawling	14	DX+0	[1]	B182
Climbing	11	DX-1	[1]	B183
Cooking	12	IQ-1	[1]	B185
Cooking (Baking)	13	IQ+0	[3]	B185
Criminology/TL8	12	IQ-1	[1]	B186
Driving/TL8 (Automobile)	15	DX+1	[5]	B188
Electronics Operation/TL8 (Electronic Warfare)	12	IQ-1	[1]	B189
Games (Chess)	13	IQ+0	[1]	B197
Guns/TL8 (Pistol)	14	DX+0	[1]	B198
Hiking	12	HT-1	[1]	B200
Intimidation	12	Will-1	[1]	B202
Karate	17	DX+5	[25]	B203
Literature	13	IQ+0	[5]	B205
Parachuting/TL8	14	DX+0	[1]	B212
Piloting/TL8 (High-Performance Airplane)	15	DX+1	[4]	B214
Piloting/TL8 (Helicopter)	14	DX+0	[2]	B214
Soldier/TL8	14	IQ+1	[5]	B221
Sports	13	DX-1	[1]	B222
Streetwise	14	IQ+1	[5]	B223
Throwing	13	DX-1	[1]	B226
Thrown Weapon (Ghost Trap)	14	DX+2	[5]	B226

* +1 from Combat Reflexes

Slimer

Slimer is technically a focused, non-terminal repeating phantasm, or a class-five full-roaming vapor. For years it has gone around Hollywood that Slimer is the ghost of John Belushi. Others speculate that because of some of his behaviors that he might once have been a dog. Egon believes him to be a "gluttony elemental".

Peter Venkman's use of "He slimed me..." instantly created a new verb for slime, which endures as popular slang.

Slimer became an official member and mascot of the Ghostbusters when he helped Peter and the rest of the gang defeat ghostly versions of themselves, and they decided to keep him. Egon says that Slimer stays with them "for strictly scientific reasons". Egon and Ray have indeed used Slimer in experiments and have tested various theories and equipment out on him before trying it out in the field.

Slimer has always had a fondness for Peter, maybe due to his being the first human that Slimer had ever had physical contact with. However, Ray who originally trapped Slimer is now almost always the first to defend the spud from imminent frying by an angry Peter.

Slimer has the ability to change the shape of his slime, and even his body, impersonating ghosts, as well as becoming corporeal enough to hold objects. This ability is limited and cannot be maintained for very long. He may also be photographed.

Slimer is not very smart (somewhere between a dog and a three or four-year old). He has mistaken photographic cut-outs of the team for the real thing. In spite of this he has helped the Ghostbusters on many occasions and is more of a help than a hindrance.

POINTS SUMMARY	
Attributes/Secondary Characteristics	[60]
Advantages/Perks/TL/Languages/ Cultural Familiarity	[259]
Disadvantages/Quirks	[-150]
Skills/Techniques	[ ]
Other	[ ]

GURPS

CHARACTER SHEET

Name Slimer Player _____ Point Total 169

Ht 3' 3" Wt 125 lbs Size Modifier 0 Age 400 Unspent Pts _____

Appearance Looks like a green potato with arms, a face and an appetite.

					CURRENT	
ST	10	[0]	**HP**	10		[0]
DX	15	[100]	**WILL**	15		[0]
IQ	7	[-60]	**PER**	7		[0]
HT	12	[20]	**FP**	12		[0]

CURRENT

BASIC LIFT (ST × ST)/5 20 DAMAGE Thr 1d-2 Sw 1d

BASIC SPEED 6.75 [ ] BASIC MOVE 6 [ ]

ENCUMBRANCE		MOVE		DODGE	
None (0) = BL	20	BM × 1	6	Dodge	9
Light (1) = 2 × BL	40	BM × 0.8	4	Dodge -1	8
Medium (2) = 3 × BL	60	BM × 0.6	3	Dodge -2	7
Heavy (3) = 6 × BL	120	BM × 0.4	2	Dodge -3	6
X-Heavy (4) = 10 × BL	200	BM × 0.2	1	Dodge -4	6

Languages	Spoken	Written	
English (Native) -6	Broken +1	None +0	[-5]

DR

TL: 8 [0]

Cultural Familiarities

New York City [0]

[ ]

[ ]

PARRY

BLOCK

Reaction Modifiers

Appearance _____

Status _____

Reputation -4 reaction from all living beings

ADVANTAGES AND PERKS

Meta-Trait: Spirit	[259]	B263
Doesn't Breathe	[20]	B49
Doesn't Eat or Drink	[10]	B50
Doesn't Sleep	[20]	B50
Insubstantiality	[120]	B62
Can Carry Objects (Up to Medium Encumbrance), +50%.		
Invisibility Switchable, +10%.	[44]	B63
Resistant (Immunity to Metabolic Hazards)	[30]	B81
Unaging	[15]	B95

DISADVANTAGES AND QUIRKS

Appearance (Hideous)	[-16]	B21
Bad Smell -2 Reaction penalty	[-10]	
Chummy (Gregarious)	[-10]	B126
React to others at +4; -2 to IQ-based skills when alone, or -1 in a group of 4 or less		
Clueless	[-10]	B126
Cowardice (CR: 15) -1 Flight Check Penalty	[-5]	B129
Curious (CR: 9)	[-7]	B129
Gluttony (CR: 6)	[-10]	B137
Gullibility (CR: 9)	[-15]	B137
Impulsiveness (CR: 12)	[-10]	B139
No Legs (Bounces)	[0]	B145
Oblivious	[-5]	B146
Shapeshifting	[0]	B83
Social Stigma (Dead) -4 Reaction	[-20]	F133
Uncontrollable Appetite (Food, CR: 9)	[-22]	B159
Dislikes Peanutbutter and onion sandwiches	[-1]	B164
Distractible	[-1]	B164
Habit Sliming People	[-1]	B164
Nosy	[-1]	B164
Sexless	[-1]	B165

SKILLS

Name	Lvl	Rel Lvl	Pts	Ref

Chapter Four

Ghosts

Ghost Classification

No universally accepted typology of ghosts exists; ghost-hunters and parapsychologists use terms like apparition, entity, ghost, haunting, and spirit interchangeably.

To systemize things a little (and to make a work docket instantly understandable to a shell-shocked Ghostbuster), Ray Stantz devised the current ghost classification system used by GBI. It gives each team member a quick idea of what's coming up on the next few assignments, and maybe an idea of what to prepare for.

Naturally he didn't use a straightforward naming system like "Easy, Difficult, or Run Away!"

Classes

The "Class" definition for a ghost indicates its relative power on a comparative scale from one to seven. A Class I ghost is relatively weak, while a Class VII is usually referred to as being "off the scale". After numerous encounters with Class VIIs, Egon has speculated that Ray might have added 5 or 10 more classes to allow for more "granulated results".

Class I

This type of entity is defined as an undeveloped form, insubstantial and difficult to see. Interaction with their physical environment is limited and enigmatic (i.e. spectral lights, voices, sounds). Simple application of a proton pack beam is normally effective.

If there is a recurring or steady source of psychokenetic energy (PKE), destroying this source is often of more lasting benefit than going after the entity itself.

Class II

Class II entities are incorporeal undead that have visible characteristics and can physically manipulate things (i.e. poltergeists). Class II forms tend to be vague, inconsistent or incomplete, like ghostly hands or a floating face. Although a proton pack beam is normally effective, some Class II entities have the capacity to return attacks.

Similar to Class I entities, these are usually manifestations of very strong emotional events of the past, rather than the result of a sentience with "unfinished business".

Although an occasional Class II will seem to show sentience, it is typically just a mindless reflection of some strong emotion like fear, anger or hate

Finding the source of the energy that empowers the ghost and eliminating *that* is ultimately a quicker and more permanent solution for this class of ghost.

Class III

Sometimes called anonymous hauntings, a Class III is an incorporeal entity that has taken a distinct human form and a personality is evident, but no former identity of a living antecedent is established. If an identity can be established, the ghost is reassigned as a Class IV.

Often difficult to deal with, Class III ghosts generally possess sophisticated means of defense, and can sometimes change their forms as well.

Class IV

When investigation reveals the former identity of a Class III entity, it is reclassified as a Class IV. Class IV entities are usually indistinct from the chest down. Economic disposal methods include research into the background of the entity, as well as possible communication with it to help resolve any unfinished busi-

ness. Some Class IV ghosts can remember their former lives and have returned to take care of something that they were unable to do while alive. Others are psychic echoes of traumatic events in the past. Class IV ghosts make up the largest percentage of cases for a typical Ghostbusters franchise.

"Sir, what you have there is what we refer to as a focused, non-terminal repeating phantasm, or a Class Five full roaming vapor — real nasty one, too!"

— Ray Stantz, "Ghostbusters"

Class V

Class V entities are ectoplasmic manifestations of definite but non-human form. Speculation includes the theory that Class V's are formed from emotionally-charged events, a strong emotion coalescing into an elemental or as side effects from ritual summonings. (The spud Peter Venkman talks about so much may have been a by-product of rituals held in the Sedgewick Hotel's basement, or the convergence of the greed and gluttony of hotel patrons with access to room service.) These typically require extensive proton pack implementation to eradicate.

Class VI

Class VI entities are ghosts of lower life forms. Although animals do not generate spirits when they pass on, many Class VI ghosts are created as associate ghosts of a particular location (see Genius loci, p. 40.) or by powerful Class V or Class VII creatures. Thus spirit armies of the Napoleonic wars will have horses in the cavalry, and Outsiders may have large "pets" or swarms of pests.

Unique solutions are often required to handle these entities, including research into habitats, allergies, natural enemies, etc.

Class VII

Class VII entities are Outsiders or Meta-spectres. They can be exceptionally powerful, malevolent, and exhibit control over subordinate forms. Such entities are potentially very dangerous. Powers often include the ability to change form at will, dematerialize objects, summon pests, or possess people and animals. These beings are often identified by primitive cultures as "Demons".

Entities which fit this classification include Sandmen, Gozer and Cthulhu. Neutralizing them is usually a problematic undertaking at best, as often these beings can become corporeal. Most standard ghostbusting procedures are futile. The best approach is to take measures to prevent these things from entering our sphere of influence in the first place.

Attributes

After assigning a Class to a ghost, an Attribute descriptor is added to provide extra detail. Any one of the following Attribute descriptors can be appended to the entity's Class, but often two or more will be added to enhance the description and give further indication of the entity's abilities.

Though official terminology has not been regularized and there is room for expansion, a few of the more commonly used terms are discussed below:

Free Floating

A ghost that moves about at will, with no regard to buildings, people, or time and space as we know it. As opposed to a focused entity, these ghosts may travel anywhere, although some have restrictions; like the Headless Horseman, who can follow any victim but cannot pass over water (even on bridges).

Free floating spirits are often powerful, but thankfully have no external sources of power and so are easy to trap once they have been weakened enough.

Free Repeater

An entity that continues to return to its haunting grounds until the source of the PKE that generates it is discovered and removed.

Ritually-summoned spooks are often free-repeaters and they are the bane of a Ghostbuster's existence. Even when a ghost is captured or eliminated, some agency continues to produce successive hauntings. Such ghosts reappear periodically until the PKE source can be disabled.

Since repeated (unpaid) visits are often required before the menace can be said to have been "properly contained", free-repeaters can be very costly to any Ghostbusters franchise.

The biggest problem with free-repeaters is that there is no way to determine which ghosts *are* free-repeaters until they have reappeared. They also generate the most consumer complaints since many people assume that the Ghostbusters "faked" the first capture and got paid for not really doing the work.

Focused

An entity that is "focused" is unable to leave the area or building where it first appears. It may be tied to the location for many reasons. It might be a "Spirit of Place", or the source of all it's PK energy may be located there. (See Restoring Fatigue, p. 41.) Some ghosts mechanically reenact a scene from their lives, reacting to people and events that no one else can see.

Full-Torso

Some ghosts have full torsos, some have arms and legs, some have no head and the like. Full torso apparitions are relatively rare – many hauntings are indistinct below the chest.

There is a direct ratio between a ghost's visible body area and the amount of power it is likely to possess. Thus a spook with legs tends to be more dangerous than a pair of floating eyeballs.

Meta-spectres

Meta-spectres are considered to be very powerful beings with some ghost-

like characteristics, like being insubstantial. A proper Wendigo, true Djinn, and some other god-like spectres (technically "incarnations of collective human consciousness", like Sandmen) fall into this category.

Power levels for many of these entities are commonly "off the scale". They also tend to have unique and non-ghost-like abilities that only become apparent when they are used (against Ghostbusters) for the first time.

Outsider

These powerful creatures are not classified as ghosts, but as extra-dimensional beings. Most are corporeal, and share a deadly disdain for mankind. The Boogieman, Gozer, and Cthulhu are all examples of Outsiders.

Like Meta-spectres, they all have high power levels, and many unique abilities. But while Meta-spectres can sometimes be caught in ghost traps, Outsiders must be thoroughly destroyed or forced back into their own, or another dimension

Repeater

A spook with obsessive, repetitious behavior patterns (i.e., always manifesting at a certain place and time). Repeaters fall into Class I, II, III and sometimes IV. Because of their predictability they can be pretty easily found and captured, although ethical Ghostbusters should research Class IVs first.

An over-abundance of repeaters in one territory can make the local Ghostbusters franchise very profitable.

Vapor or Mist

A common but imprecise term, it may refer to a Class I or II entity, or any insubstantial haunting.

Depreciated Terms

There are many interchangeable terms that can be used to say "ghost". Where possible, Ghostbusters are encouraged to use terms that are explicit. For instance, "poltergeists" and "doppelgängers" are definite and distinct types of ghosts, and so are useful descriptors.

The value of terms like ethereal being, haunt, incorporeal being, manes, phantasm, phantom, presence, shadow, specter, spirit, spook, vision, and wraith can be used interchangeably with the word "ghost". As such, the word "ghost" is preferred since it ties in with GBI's corporate branding guidelines. We are "Ghostbusters" not "Wraith-wranglers" after all.

The Spirit Cabinet

The following creatures are ***Bestiary***-style "monsters," with the template modified to include Will and Fatigue, rather than ***Undead***-style NPCs. This is because in the ghostbusting genre, the spirit's personality is a tool for solving the case, rather than a measurement of its abilities. A ghostbusting campaign won't usually revolve around recurring spectral NPCs, making character stats less useful than quick-reference melee values. GMs wanting to personalize them can add mental advantages and disadvantages, or use ***GURPS Undead*** or ***Spirits*** to create full-fledged NPCs from these stock specters. One example of each Class of ghost has been provided, but they are generic spooks rather than specific villains picked from the Ghostbusters movies and animated show.

Also in keeping with the genre, the following ghosts are relatively powerful for their kind. This list is not exhaustive or exclusive; there are many different types of ghosts with many overlapping traits. Unless explicitly noted, however, all ghosts are intangible and hence invulnerable to physical attack. Only magical weapons and attacks, and specialized anti-spectral weaponry such as proton packs (pp. 51-52) can harm them.

More powerful ghosts can materialize and carry objects if Special Enhancements for their abilities are purchased when the creature is created. Materialized ghosts can be harmed by physical attacks — though not by suffocation, disease, poison, etc. — which is one reason they don't materialize very often.

Ghosts created without Special Enhancements can still materialize, but the cost is high: 1 fatigue for every two levels in each physical attribute (ST, DX,

Spirit Meta-trait

The "standard" ghost possesses the 261-point Meta-trait (p. B263). In brief, this means the ghost doesn't eat, drink, sleep or breathe and is invisible and intangible. Other powers that were associated with *Spirit Form* in ***GURPS*** 3rd edition (pp. SPI33-36) must now be bought separately for each ghost created. Many spirit powers described in this section do not have parallels in the new ***GURPS*** rules set, and are offered as descriptions of special effects. A chart is provided at the end of this chapter which offers some Fourth Edition Advantages to describe these special effects for those requiring more detail.

To use certain powers, a ghost must expend fatigue (usually 1 to 5 per action). If you don't want to worry too much about fatigue costs for "friendly ghosts," someone else in the party should keep the being's focus (see *Heart* p. 40) nearby. This advantage appears in ***Spirits*** (as Spirit Form pp. SPI33-36) and ***Undead*** (pp. UN51-54).

and HT), rounded up. Clothing is free, but weapons or armor must be paid for at 1 fatigue per pound. Full materialization requires the ghost to pay this energy cost every minute. For a translucent but intangible visual manifestation, the ghost need only pay 1 fatigue per 5 seconds, double that to appear solid. Merely making noises (howls, moans, clanking chains, etc.) costs 1 fatigue per 10 seconds; audible speech costs 1 fatigue per second and requires a Will roll to speak intelligibly. Unless otherwise noted, all ghosts can materialize, given enough energy.

Apparition

ST: 3-20 **Move/Dodge: 10/10**
DX: 14 **DR: 6/0**
IQ: 8 **Size: <1 to 1**
HT: 14 **Weight: –**
Will: 16 **Reach: C**
Fatigue: 20 **Damage: special**

Apparitions are Class I type mindless phantoms, such as corpse lights, orbs, will-o'-wisps, and so forth. Some revenants or shades may fade or curdle into apparitions, especially human-seeming spirits such as banshees, spectral hands, or screaming skulls. Many apparitions may be the "psychic recordings" theorized by Myers (see p. 9). Apparitions manifest visually, but rarely materialize.

Special Abilities

Drain: Apparitions feed on energy or emotions. Small apparitions may simply drift through the victim, ignoring armor (this cannot be blocked or parried) for 2 points of intensely cold life-draining damage. Others may feed on fear (gaining 1 point for each 5 points by which a victim fails a Fright Check), pain (gaining 1 point for every 3 points in pain penalties suffered within eyesight of the apparition), psionic energy, and so forth. They use the gained energy as excess fatigue or to heal hit points.

Strangle: Spectral hands can make strangling attacks (see p. B370) that cannot be parried or blocked and ignore armor. Spectral hands may be very large and have high ST.

Terror: Witnesses to apparitions may be struck by an irrational, supernatural fear, forcing a Fright Check; a new one is necessary if the apparition reappears after an absence of at least one hour. Banshees and phantom skulls are usually the most terrifying, causing Fright Checks at up to a -8 penalty. Unleashing terror costs 1 fatigue per -2 to the victim's Fright Check. Orbs aren't terrifying.

Poltergeist

ST: 15 **Move/Dodge: 9/9**
DX: 14 **DR: 6/0**
IQ: 8 **Size: 1**
HT: 12 **Weight: –**
Will: 14 **Reach: C, R**
Fatigue: 20+ **Damage: 1d-2**
Skills: Lockpicking-14; Pickpocket-15; Throwing-14. Poltergeists may also have some skills or traits of their human focus.

Class II Poltergeists tend to be projections of a specific person, usually a young child or teenager; they haunt a person, not a place. Most manifestations have the traditional "poltergeist phenomena" of thrown dishes or furniture, bangs on the walls, and apported (materialized from nowhere) rocks or other objects. Poltergeists themselves do not materialize, except to make "rapping" or "knocking" noises.

Special Abilities

Apport: Poltergeists can produce rains of rocks, frogs, or other small objects – 1d-2 crushing damage to those caught in them. Apport cost 2 fatigue outdoors (and can only be done under a cloudless sky), or 6 indoors.

Poltergeist Effects: By spending fatigue, a poltergeist can move objects, throw punches, and perform other physical actions. Each action the ghost attempts costs fatigue. The effective ST and DX the ghost applies determines the cost, and can exceed the ghost's normal attributes. An action costs 1 fatigue per 4 ST exerted, DX costs 1 fatigue for a base level of 10 and 1 fatigue for every +4 DX. (Note: Other ghosts with "poltergeist effect" powers must spend 1 fatigue per 2 ST, and 1 fatigue for every +2 DX.) With enough fatigue, a ghost can slam doors, use typewriters or computers, or even push or punch people. A direct "shoving" attack does thrust-3 damage based on the ST of the effect. Or see p. 45.

Terror: See *Apparition*, p. 39. Victims are at -2 to Fright Checks.

Throwing: Poltergeists can throw small objects (cutlery, end tables, toys) as a ranged attack. A thrown object can do up to 1d of damage – usually crushing, but don't leave the knife

Intelligent or Mindless

An intelligent creature is one that can reason. Usually, it can talk as well (but there are exceptions). If you want your spook to be intelligent, you can give it higher basic attributes and skills to match. Don't forget, though, that while it's now capable of outsmarting the Ghostbusters, it's also more susceptible to Fast-Talk, Savoir-Faire and so forth. Gozer falls into this category; he/she/it had at least moderate intelligence and a pretty decent skills.

Mindless ghosts have animal-level intelligence. Within a certain range, it can be as bright as you want it to be. At the low end, it can have an intelligence similar to that of a coral reef. At the high end, it can be about as bright as a Russian wolfhound on amphetamines.

A mindless ghost is more or less immune to trickery not related to its goal. It will mindlessly pursue that goal unless endangered (say, by proton blasts), in which case it will mindlessly flee until the Ghostbusters have left. Mindless Ghosts have Intelligence scores of less than 6 and are immune to Fast-Talk, Charisma and so on.

drawer open… Fatigue costs are as for DX, above. GMs may wish to model this ability as Telekinesis with Power equal to the ghost's ST. These attacks can force a Fright Check at a -2 penalty.

Genius Loci

ST: 15 **Move/Dodge: 8/8**
DX: 10 **DR: special**
IQ: 13 **Size: varies**
HT: 10 **Weight: –**
Will: 20 **Reach: R**
Fatigue: 30 **Damage: special**
Skills: Area Knowledge (Haunt)-17; Throwing-10.

Literally, "the spirit of a place." Like Hill House in *The Haunting*, a place may be "born bad," and hence have a malevolent genius loci from the start, or some horrific event such as a massacre may taint it with evil. Genii loci usually do not materialize, acting through matter possession instead. They may be the ghosts who appear at "portals." Technically they can be called Class II or Class III, although the latter is preferred.

Special Abilities

Heart: Many genii loci have a "heart," a *focus* somewhere within their domain such as a sealed crypt, a painting or artifact, their bones under a flagstone, etc. Attacks on the heart can kill the spirit; however, in the same room (or within 30 feet) of their heart, genii loci have doubled ST, DX, and HT and automatically recover all fatigue spent on the next turn.

Matter Possession: Genii loci can possess the matter of their place. A haunted-house spirit can appear anywhere in the house within one turn, animating the furniture, floorboards, paneling, chandeliers, etc. They have the DR of the material they currently possess (see p. B558), but only magic or other specialized attacks ever actually damage the spirit.

Poltergeist Powers: Within their domain, genii loci can use the special abilities of a poltergeist (see p. 39), except Apport, for double the listed fatigue cost.

Probability Alteration: Within their domain, genii loci can channel their wills to affect the outcome of an event. The effects of this power depend on the intended result and the amount of fatigue the ghost spends.

The ghost must first win a Quick Contest of Wills with the subject, unless the ghost is trying to help the subject, in which case only an unopposed Will roll is required. On a success, a positive or negative modifier can be applied to any one roll, at 2 fatigue per +/-1 (maximum +/-10, for 20 fatigue). This includes short actions, long actions, or even things like rolls on the Job Table. Activities not normally resolved by rolls may also be affected, but the GM must assess the outcome. The chart on p. B14 can be useful for determining success.

The spirit can also short out electrical connections, screw up computer files, "lose" tools or equipment, misshelve books, and otherwise interfere with ghost hunting. Anything out of an investigator's direct sight should be fair game for being messed up, broken, overheated, or lost.

Terror: See *Apparition*, p. 39. By howling in the chimneys, or scratching at the door, the ghost can inspire Fright Checks with penalties of -1 to -4.

Revenant

ST: 13 **Move/Dodge: 6/6**
DX: 14 **DR: 0/0**
IQ: 16 **Size: 1**
HT: 12 **Weight: –**
Will: 18 **Reach: C**
Fatigue: 18 **Damage: special**
Skills: All relevant skills of its former life.

Revenants are Class IV phantoms of returned or restless dead people. This is the traditional "ghost," as opposed to the rotting corpse defined as a revenant on pp. UN73-74. ST, DX, IQ, and HT match the ghost's characteristics in life; many advantages and disadvantages may also carry over (see p. UN45 and ***GURPS Undead*** in general). Some revenants have Terror attacks (see p. 39); the Fright Check modifier depends on the gruesomeness of their death.

Special Abilities

Possession: The Revenant's body merges with and occupies the body of the host. Roll a Quick Contest: the Revenant's IQ vs. the subject's Will. The victim resists at +5 if he is in combat with the Revenant or otherwise wary of him. If the Revenant loses or ties, it is mentally stunned for 1d seconds. In addition, it may never attempt to possess that subject again. It remains insubstantial during the possession, traveling inside the host but otherwise inaccessible to the host who is effectively mindless. It can be injured as detailed under Parasitic, but only by attacks that affect insubstantial things. A genuine exorcist can cast it out by winning a Quick Contest of his exorcism ability vs. the Revenant's Will. It cannot return to a body it has been cast out of for at least 24 hours. It can release a host at any time. If it is exorcised or leaves voluntarily, the host recovers after 1d seconds of mental stun.

When a person is possessed, the ghost's energy infuses his body with greater strength, speed, and endurance. The possessed body's ST is raised by 1/5 the ghost's ST (Fatigue

Restoring Fatigue

Ghosts restore fatigue normally (p. B427), but some ghosts have other resources to call on. Most can tap fatigue from their "haunts," or from a *focus*: some object important to them, such as their bones, a wedding ring, or a portrait. (In some cases, if the ghost's focus is destroyed, the ghost is destroyed when it reaches 0 Fatigue.) As a general rule, treat a focus as having the same fatigue as its ghost. It, too, restores fatigue normally, and a ghost within 30 yards of it can tap his focus for 1 fatigue every second. Other possible sources of extra fatigue include:

Age: As ghosts age, those that don't fade away get more powerful. Add 1 to the ghost's permanent Fatigue total for each 25 years of unlife after the first 100 years.

Emotions: Living people's emotions can power ghosts, especially "psychic-recording" apparitions. See Drain under *Apparition*, p. 39.

Etheric leakage: "Portal" ghosts can tap 5 to 30 fatigue per day from their portal. Haunted houses, battlefields, stone circles, and so on may contribute such energy even if portals are not part of the setting.

Smells: The most common way to strengthen a ghost in Mediterranean and other traditions is through the smell of cooking food (1-2 points), liquor and tobacco (3-4 points), blood (1 point per 3 sacrificed or spilled hit points), or incense (1-6 points depending on rarity and power). Such ghosts can tap these amounts each day; this takes 1 minute.

Time: Some ghosts may recover fatigue twice as fast at night, or have double fatigue on powerful nights such as Halloween or the anniversary of their murder.

Worship: If a ghost is worshipped as ancestral ghosts in Rome, China, and Haiti were and are — it can gain 1 additional fatigue per day per worshipper, up to 100.

is not increased), and its DX and HT are raised by 1/8 the ghost's DX and HT, respectively. The Revenant keeps its own IQ, Perception, and Will, and mental traits. Skills are a special case. The Revenant's IQ-, Perception-, and Will-based skills are unchanged. Other skills remain at the same relative skill level.

Weakened targets improve the revenant's roll as follows: near-death, +8; drugs, liquor, or fever, +4. Willing subjects add +10 to the ghost's Will. Previously successful possessions of a particular subject gives the ghost +1 to its roll, to a maximum +3.

Shade

ST: 13 **Move/Dodge: 7/7**
DX: 14 **DR: 0/0**
IQ: 15 **Size: 1**
HT: 14 **Weight: –**
Will: 19 **Reach: C**
Fatigue: 22 **Damage: 1d**
Skills: Intimidation-16; Mimicry-15; Shapeshifting-15; all relevant skills of its former life.

Shades are Class IV angry ghosts, whose body, memory, or name has been denied respect. The quintessential shades are the Roman manes, but this template also works for ghosts "too ornery for Hell" or "too wicked to die." It differs from the revenant in being malevolent, and from the elemental in having been a specific individual in life.

Special Abilities

Icy Touch: A shade's icy claws do 1d cold damage. This attack cannot be parried or blocked, and armor does not defend against it.

Materialization Restriction: A shade can only materialize within 50 feet of its focus, or by being directly summoned. Shades can also appear in dreams, with a Will roll and the expenditure of 1 fatigue.

Terror: See *Apparition*, p. 39. Victims are at -4 to Fright Checks, -6 if the terror attack comes during a dream.

Elemental

ST: 10 **Move/Dodge: 10/10**
DX: 12 **DR: 2/0**
IQ: 6 **Size: 1**
HT: 12 **Weight: –**
Will: 13 **Reach: R**
Fatigue: 15 **Damage: special**

An elemental is a Class V embodiment of a force or emotion such as fear, lust, murder, or suicide. "Slimer" from *Ghostbusters* is a gluttony elemental. Similar to apparitions, elementals usually have more freedom of action, and are more likely to appear humanoid. The term elemental as used here and in horror literature more closely matches the personification from pp. SPI59-60 than it does traditional RPG elementals.

Special Abilities

Compulsion: An elemental must make a Will roll at -2 to resist an opportunity to experience its core behavior – an alcoholic elemental would drink scotch, a lust elemental would molest an attractive stranger, etc.

Inspiration: An elemental's main ability is to inspire its core emotion or sensation in witnesses within 10 yards – or in special circumstances, such as seeing the elemental through a telescope, window, or in a mirror. The witness must succeed in a Quick Contest against the elemental's Will; for most emotions the witness uses his Will (with any applicable advantages or disadvantages), but for a disease elemental he uses HT, etc. On a critical failure, the subject takes a permanent disadvantage to match the inspiration.

Inspiration lasts 3d minutes, after which time the subject can attempt a Will roll, once every 10 minutes, to shake off the effects. At the GM's discretion, slapping, pain, or other stimuli may allow a Will roll early, or even with bonuses.

Possession: If the elemental possesses (see p. 40) the witness, it may add +5 to its Will in inspiration contests. Elementals do not attempt long-term possession.

Devil-Beast

Fiendish Hog

ST: 30 **Move/Dodge: 14/7**
DX: 16 **DR: 2/4**
IQ: 18 **Size: 2**
HT: 15/30 **Weight: 300-450 lbs.**
Will: 18 **Reach: C**
Fatigue: 30 **Damage: 1d+2 cr**
Skills: Tracking-14.

Horse of Hell

(Hellmount)

ST: 50 **Move/Dodge: 18/8**
DX: 12 **DR: 0/0**
IQ: 8 **Size: 3**
HT: 13/30 **Weight: 2,000 lbs.**
Will: 16 **Reach: C**
Fatigue: 30 **Damage: 1d+2 cr**
Skills: Area Knowledge (Haunt)-15.

Spectral Raven

(Murder Crow)

ST: 6 **Move/Dodge: 16/10**
DX: 21 **DR: 0/0**
IQ: 12 **Size: <1**
HT: 12/15 **Weight: 8 lbs.**
Will: 12 **Reach: C**
Fatigue: 15 **Damage: 1d-2 cut**
Skills: Flight (Winged)-21.

Terror-Dog

(Black Shuck, Devil Dog, Gabriel Ratchet, Hellhound, etc.)

ST: 16 **Move/Dodge: 12/8**
DX: 20 **DR: 2/2**
IQ: 20 **Size: 1 to 2**
HT: 14/20 **Weight: 100-200 lbs.**
Will: 20 **Reach: C**
Fatigue: 20 **Damage: 1d cut (claws), 1d+2 cut (bite)**
Skills: Stealth-20; Tracking-20.

This is a spectral Class VI animal, sent by infernal powers to torment the living, often in retribution for an ancestor's great evil or as a family curse, or to accompany a powerful Meta-spectre or Outsider as part of it's entourage or even to act as its familiar. The devil-beast is usually a freakishly large specimen, with glowing or fiery eyes. Devil-beasts have much in common with Outsiders (see p. 43), but recur so often in lore that they are of a separate type and class. Four of the most common devil-beasts appear here; others include insect or rat swarms, wolves, serpents, owls, and bats.

Special Abilities

Drag to Hell: Devil-beasts can drag their unconscious victims off to Hell – even ravens, which grow to enormous size to do so. If someone is foolish enough to mount a hellmount, it can simply freeze them to its back and ride to Hell with them; conscious victims must defeat the horse in a Quick Contest of Will when first they are seated.

Flame Breath: All devil-beasts are able to breathe fire in a cone up to 6 hexes, doing 3d+3 fire damage at a cost of 3 fatigue per use.

Hellish Invulnerability: If reduced to 0 HT, the devil-beast does not die, but vanishes in a cloud of brimstone, to appear at the next new moon. Only breaking the curse, destroying it's master or a successful exorcism can permanently end its reign.

Slam: Hellish hogs and horses both can make slam attacks (see p. B371) at +3 to ST. After a successful slam attack, a hellhog will slash at the fallen victim with his tusks for 1d+1 cutting damage; a hellmount will trample for 1d+2 crushing.

Terror: *See Apparition, p. 38.* Fright Check modifiers for devil-beasts range from -2 to -4. Terror dogs also may have a terror-inducing howl (-6 or even -8 to Fright Checks).

Vulnerability: As demonic entities, hell-beasts are vulnerable to consecrated weapons, holy water, and sometimes silver. At the GMs discretion they may be affected, or unaffected by technological measures like proton blasts. Many also Dread (holy symbols) or True Faith, and cannot enter sacred ground. Some devil-beasts, paradoxically, are vulnerable to fire while in material form.

Outsider

ST: 20-70 **Move/Dodge: 8/0**
DX: 12 **DR: 3/5**
IQ: 18 **Size: 1 to 10**
HT: 20/40-50 **Weight: 100-4,000 lbs.**
Will: 23 **Reach: C, 1-15**
Fatigue: 60-120 **Damage: 3d+2 cr#**
Skills: Hidden Lore (Temptations)-15.

The Outsider is a powerful Class VII being from outside conventional time and space, even from outside the normal realm of ghosts and spirits. ***GURPS Spirits*** calls such entities ultra-terrestrials. Carnacki's Ab-human enemies, the Aeiirii and Saiitii, are classic Outsiders. Their motivations are inscrutable or wholly malevolent; often only specialized rituals repel them, rather than conventional pentagrams or holy symbols. Demons such as Pazuzu from *The Exorcist* can also be modeled as Outsiders, although most demons share standard vulnerabilities to exorcism, etc. Demons are also the only Outsiders who routinely possess the living.

Special Abilities

Foulness: The hideous stench of an Outsider weakens those around it. Within 20 yards of a manifestation, humans must make a Will roll to move further into the smell. Within 10 yards, they must make a HT roll. A success indicates merely a sickly feeling and the loss of 2 hit points. On a failure, the subject is crippled by vomiting, nausea, and cramps; he loses 1d+2 hit points immediately and is at -3 to all skills and attributes until the lost HT is restored or 1 hour passes, whichever is later. If he remains within the stench, he cannot recover hit points, and must make HT rolls each hour. At the GM's discretion, gas masks may partially or fully block this effect, or full hazardous materials (hazmat) suits may be required. Anything touched by the Outsider is fouled; food becomes inedible, books gooily stuck shut, clothing stained, equipment encrusted. This taint cannot be easily removed; alchemy, industrial dry cleaning, and so on might work.

Invulnerability to Physical Damage: Even when fully materialized, the unnatural matter of an Outsider remains immune to physical attacks from any weapons except those from its home plane – i.e., glowing meteoric rocks, daggers of unknown alloy, etc. In some cases, proper rituals or scientific methods can "attune" earthly materials to them; these "enchanted" weapons do half damage.

"Ray, when someone asks you if you're a god, you say, ***"Yes!"****"*

— Winston Zeddemore, "Ghostbusters"

Spectral Attack: With ropy tentacles, elephantine tread, or myriads of needle-sharp teeth, the Outsider attacks the living. (Bite attacks are 2d+2 cutting.) Attacks usually require at least partial materialization. Outsider ST can run to 50 or higher, increasing damage proportionally.

Stifling Air: An Outsider can suffocate (see p. B436) anyone in the room with it. This costs 4 fatigue for each 10 seconds.

Terror: See Apparition, p. 39; the Outsider's incomprehensible form causes Fright Check penalties from -4 to as high as -10.

Other Ghostly Abilities

Ghosts have displayed many different abilities over the centuries. Following are some additional skills not mentioned in the Spirit Cabinet bestiary. As touched upon earlier, not all of these skills easily translate into standard ***GURPS*** Advantages, Disadvantages and Skills. Where possible the ***GURPS*** rules are cited and a chart of possible correlations to the official rules is provided on page 46.

The sampling in this book is by no means all-inclusive. Many other ghostly attributes can be postulated from the pages of the ***GURPS Basic Set***, ***GURPS Magic*** and ***GURPS Powers.***

Animate

In *"The Real Ghostbusters"* one of the skills repeatedly demonstrated by more powerful ghosts, is the ability to give life to normal, inanimate household objects. There is no Advantage or Spell that resembles this ability in the current ***GURPS Basic Set***. It does not work like telekinesis as the animated object moves of it own volition once activated, leaving the ghost free to perform other actions.

The ghost imbues the inanimate object with mobility and a semblance of life. Each such animated object then will immediately attack whomever or whatever the ghost designates, or follows any other spoken commands.

The object will continue to function until the predetermined number of turns runs out, unless it is destroyed first. Certain other attacks can stop the animation like being splashed with holy water or a blast from a proton pack. In any case, when the animation ceases, the object will revert to its original, pre-animation form, rather than being frozen into some bizarre posture.

An animated object can be of any material. The ghost must expend 2 fatigue to animate small objects (toys, mops, etc.), 4 fatigue for medium-sized objects (like household appliances) and 8 fatigue for man-sized or larger objects (like furniture, beds, etc.). The animation lasts for 2d+2 turns unless additional fatigue is spent.

Larger items cannot be animated unless the ghost and its focus are close to the object being animated (like being within the haunted house or wandering water-tower). This ability does not work on objects carried or worn by another person. See Animated Objects p. 46 for details on possible abilities for these creations.

Corrupting Gaze

A ghost can blast living beings with a glance. Treat as Innate Attack *(Toxic)* pp. B61-62. Critical hits do 1d-6 of damage to the victim's Charisma.

Corrupting Touch

As per Corrupting Gaze, but the ghost must partially materialize to attack. Successful attacks do double damage.

Horrific Appearance

As per Physical Appearance (Horrific) but because the ghost is obviously supernatural the sight of it causes an unmodified Fright Check (as opposed to Terror). See p. B21 for more detail.

Illusions

This power creates the visual illusion of an object, creature, or force, as visualized by the ghost. Sound, smell, and thermal illusions are included in the effect. While concentrating, the ghost can move the image up to 400 feet away. (See Illusions pp. PO94-95.)

Mind Control

The ghost can control the actions of humans or other ghosts. (See Mind Control p. B68)

Since ghosts have usually been dead for a long time, most are out of touch with modern conventions, (like dress, music, slang, modes of transport, etc.) and likewise unfamiliar with regular human interaction, victims of spectral mind control are often very obvious to those around them. This equates to a

bonus on Perception rolls (+1 for every ten years the ghost has been deceased), to realize that a person is under the influence of a ghost.

Mind Reading

The ghost can read surface thoughts of any mind in the area. A target can save versus Will to prevent the ghost from reading its thoughts, and the ghost must manifest to have another chance to mind read again. Creatures of animal intelligence have simple, instinctual thoughts that the ghost can pick up. (See p. B69-70.)

Poltergeist Effect

In stead of using the p*oltergeist effects* described on page 39, the GM may choose to use the more limiting but less costly combination of Telekinesis (p. B92) and Poltergeist Effect (PO82).

The ghost moves objects or creatures by concentrating on them. The power can provide either a gentle, sustained force or a single short, violent thrust (ghost's choice).

Rejuvenation

In most cases, it's difficult to destroy a ghost through simple combat. The "destroyed" spirit will often restore itself in 2d-2 days. Even containment can be circumvented. As a rule, the only way to get rid of a ghost for sure is to determine the reason for its existence and set right whatever prevents it from resting in peace. The exact means varies with each spirit and may require a good deal of research.

Malevolent Objects

Ghostly life after death is practically normality itself compared to life where there should not be, and never has been, any. An inanimate object taking on a life of its own is the shadowy inverse of the ghost. The horror is compounded when the object turns on its human creators. These malevolent objects are almost never the result of possession or poltergeists – the explanation for their sudden animation is usually never made clear.

Malevolent objects come in many shapes and forms, but they are often items of some personal importance. Children's toys, particularly dolls and stuffed animals, are popular candidates. Furniture, such as beds, antique rockers, or large chests, might also become malevolent, though the threat would most likely be limited to Fright Checks. Even particular items of clothing, such as an old dress found in a trunk in the attic, may suddenly turn against their wearer, or against someone hiding in the attic.

A common malevolent object in the modern world is the mad machine. Vehicles are the most common – killer cars, phantom rigs, even malign planes and boats have all been known to surface in horror cinema. Other mad machines include the megalomanic computer, the TV set that shows only horrible crimes being committed against (or by) the viewer, or the telephone that badgers its owner with incessant ringing and sounds of terror (or maniacal laughter, or the pleas of dead loved ones) emanating from the receiver.

For a given malevolent object, the GM should specify DR and hit points; mobile objects also require ST, DX, and Move. Such objects rarely need an IQ score – their motive is only to destroy or terrorize humans. Stopping a malevolent object requires nothing short of destroying the object itself, but even then, the evil may not be at rest – picture the doll's severed head still cackling away…

"Generally you don't see that kind of behavior in a major appliance."

– Peter Venkman, "Ghostbusters"

Slime

Slime comes in two basic varieties, *regular* and *thick*. The regular slime will almost completely coat a victim on a successful attack. This results in a -1 to Fright Checks, -2 from the victim's current Fatigue score, and 1d+3 pounds added to his encumbrance until the slime can be cleaned off. Fatigue cannot be regained while the victim is covered in slime.

Thick slime is more like strands of ectoplasm wrapping up the subject like a mummy. The subject can still breathe but is otherwise helpless, being unable to take any physical actions. The subject cannot speak because the ectoplasmic strands muffle sounds, but the subject's nostrils are clear. The subject can execute purely mental actions (such as manifesting powers). The writhing, regenerating nature of the cocoon prevents its occupant from making a physical bid for escape. However, cutting or damaging a large enough strand can free the cocooned victim. Treat the strands as heavy rope – DR 2, HT 3. Creatures that are cocooned high in the air fall, and cocooned swimmers may drown.

Regular slime evaporates in 2d-2 minutes while thick slime can take up to an hour before it degenerates into regular slime.

Summon Pests

The ghost summons a swarm of bats, rats, or spiders (GM's choice), which attacks all other creatures within its area. (The ghost may summon the swarm so that it shares the area of other creatures.) If no living creatures are within its area, the swarm attacks or pursues the nearest creature as best it can. The ghost has no control over the swarm's target or direction of travel. (See Allies p. B36 and Summonable Enhancement p. PO41.)

Telekinesis

A ghost can use telekinesis as a standard action. (See Telekinesis p. B92.)

Ghostly Equipment

When a ghost forms, all its clothing, equipment and carried items usually become ethereal along with it. In addition, the ghost may retain 1d+2 items that it particularly valued in life (provided they are not in another creature's possession). The equipment works normally on the Ethereal Plane but passes harmlessly through material objects or creatures.

The original material items remain behind, just as the ghost's physical remains do. If another creature seizes the original, the ethereal copy fades away. This loss invariably angers the ghost, who stops at nothing to return the item to its original resting place.

Animated Objects

Unlike Malevolent Objects which are self aware, animated objects act or fight only as directed by the ghost that animated them. They follow orders without question and to the best of their abilities. Since they do not need to breathe and never tire, they can be extremely capable minions. While animated objects can move and take actions without being commanded by the ghost who animated them, they are not truly sentient. For objects that are self-aware, see p.45 or Tsukumogami on p. 121.

For ease of calculation an animated object is assumed to have the following basic attributes; ST 12, DX 12, IQ 5, and HT based on what the object is made of. (See pp. B557-559)

An animated object can have one or more of the following special abilities, depending on its form.

Blind

A sheet-like animated object such as a curtain or tapestry can grapple an opponent up to three sizes larger than itself. The object makes a normal grapple check. If it wins, it wraps itself around the opponent's head, causing that creature to be blinded until it is removed.

Constrict

A flexible animated object such as a rope, vine, or rug deals damage as per the Constriction Attack advantage (See p. B43.) An object of at larger size can make constriction attacks against multiple creatures at once, if they all are at least two sizes smaller than the object and can fit under it.

Hardness

An animated object has the same hardness (DR and HT) that it had before it was animated.

Enhanced Move

The basic speed stat should assume that an animated object lurches, rocks, or slithers along and should be adjusted accordingly. Objects with two legs (statues, ladders) or a similar shape that allows faster movement have the normally calculated speed. Objects with multiple legs (tables, chairs) have a enhanced move of +1. Wheeled objects have a +4 bonus to speed. Objects might have additional modes of movement. A wooden object can float and has a swim speed equal to half its land speed. A rope or similar sinuous object has a climb speed equal to half its land speed. A sheet-like object can fly (clumsily) at half its normal speed.

Trample

Animated objects can trample anyone whose Size Modifier is two or more smaller than itself, or people lying prone. See *Trampling* p. B404.

Ghostly Skills to GURPS Skills

Apport: There is no parallel for this Advantage in the ***GURPS*** rules.

Compulsion: The closest ability to compare with Compulsion is Compulsive Behavior (p. B128), but it is a poor match.

Drag to Hell: There is no parallel for this Advantage in the ***GURPS*** rules.

Drain: This ability equates to Innate Attack (Fatigue) pp. B61-62.

Flame Breath: See Innate Attack (Burning) pp. B61-62.

Foulness: The closest parallel is Bad Smell p. B124, but this advantage would need to be multiplied to achieve the same results as desired for an Outsider.

Heart/Focus: See Focus and *Focus vs. Source* p. PO7. In cases not involving Genii Loci the energy of the Focus is provided by PKE unless otherwise stated.

Hellish Invulnerability: Works as Extra Life p. B55.

Icy Touch: This ability equates to Innate Attack (Toxic?) pp. B61-62 or Elemental Attacks (Cold/Ice – Freeze Ray) p. PO137.

Inspiration: Again, a poor match, but Affliction (Malediction) p. B35 is the closest in effect to Inspiration as shown for Elementals.

Invulnerability to Physical Damage: See Damage Resistance pp. B46-47, Injury Tolerance (Homogenous) p. B60 or Invulnerability pp. PO118-119 and use whichever suits your vision of Outsiders the best.

Matter Possession: A poor match is Matter Control pp. PO131-132.

Possession: As per Possession p. B75 with no Special Enhancements and with the Special Limitations of Magical, No Memory, and Spiritual. The GM may not require the spirit to enter the body of the subject to possess him.

Probability Alteration: See Probability Alteration pp. PO132-133.

Slam: See Slam pp. B371, B392 and B368.

Spectral Attack: See Binding p. B40 and Extra Mouth p. B55.

Stif ing Air: See Elemental Attacks (Air – Vacuum) p. PO137.

Strangle: Constriction Attack p. B43. See also Strangulation pp. B370, B401 and B404 for details.

Terror: Same as Terror p. B93.

Vulnerability: See Vulnerability p. B161.

Ghostbusting vs. Monster Hunting

Although the game is called ***GURPS Ghostbusters***, campaigns would quickly deteriorate into boring repetition if the players could fight nothing but ghosts during each session of play.

While the *Ghostbusters* movies concentrated on ghosts for the most part, the animated series ventured further afield, dealing with goblins, trolls, werewolves, vampires and even a renegade Sandman, among many others. There isn't any reason why your campaign shouldn't wander off into unexplored territories as well.

The Real Ghostbusters demonstrated that resourceful Ghostbusters can deal with many other supernatural threats besides garden variety spooks and spectres. Mythology, fiction, movies, television and even old-time radio programs are a treasure trove that ensures any enterprising Game Master will never run out of fabulous creatures to stun, surprise and confound players. The crucial question is "How much is too much?"

Game Masters must remain conscious of the magic formula of the Ghostbusters genre; equal parts of humor and horror.

The game can lose much of it's impact or drama, if the players feel that they are invulnerable, but on the other hand, if players are dying during every session, or the streets are becoming littered with corpses while serial killers run rampant, the humor part of the equation is lost.

Ghosts are a known factor for the players and containing or dispersing them is more of an intellectual challenge than anything else. Monsters add many extra variables to the mix; Can they be contained? Can they be killed? Can they be reasoned with? Will they eat our brains...

When selecting prefab monsters or creating new ones, the Game Master must consider a few things; why is this thing here? how can this beast be stopped or contained by the players with the equipment they have on hand? and most importantly, why is this thing doing what it's doing?

A monster that is killing people for the sake of killing people has no place in a Ghostbusters scenario. A monster that is webbing up miners in cocoons to protect its eggs is a sane and solvable conundrum worthy of a night's pondering – especially when the situation is dressed up with added trimmings to seem more spooky and mysterious than it is.

The Adventures chapter of this book will give a Game Master plenty of ideas about balancing ghosts, monsters and more varieties of weirdness. And on how to keep games and game opponents fresh and exciting over an extended campaign, but it cannot help any GM who makes his monsters and the circumstances of his scenarios too dark or too light.

It is reasonably easy to run a straight horror campaign, and very difficult to run a humorous one. To dance upon the fine line between them requires a great deal of skill and imagination. Whenever a GM feels he is making a mistake about the direction an adventure is taking, he should favour the humor over the mind-numbing terror.

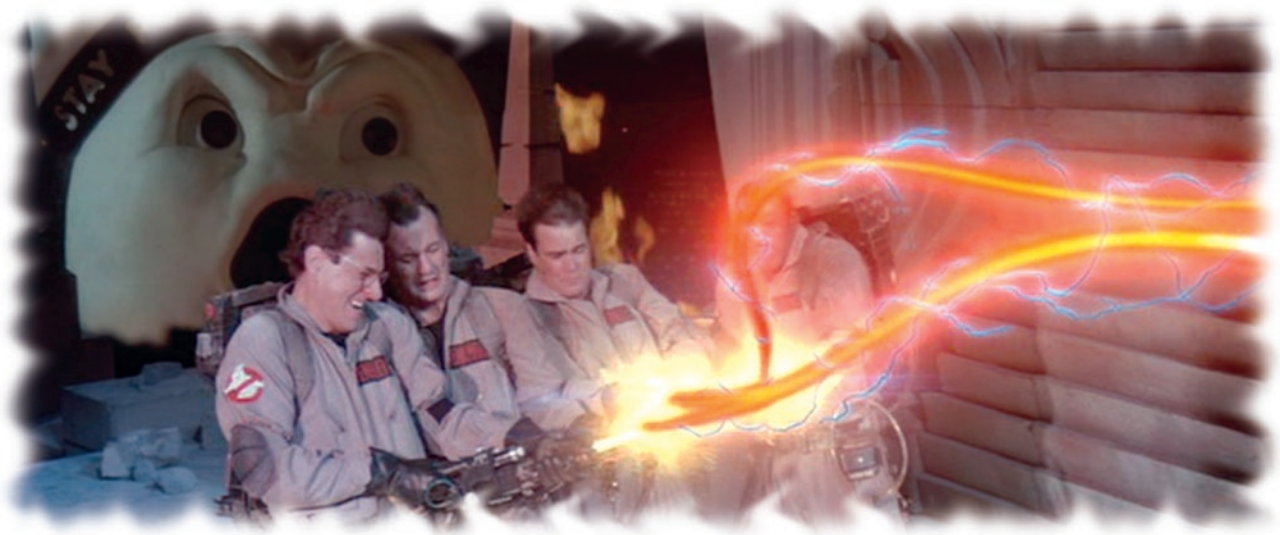
More Monsters

The Game Master seeking more and more varied monsters for his game should begin with ***GURPS Horror*** which has abbreviated treatment of vampires, mummies, zombies, and their ilk, ***GURPS Undead***, which expands on the monsters from ***GURPS Horror***, and ***GURPS Spirits***, which does the same for ghosts, djinn, faeries, and other immaterial entities. ***GURPS Monsters*** provides specific NPC monsters suitable for a wide range of campaigns, many of which can be reverse-engineered to yield "generic" monster templates. ***GURPS Creatures of the Night*** contains many more monsters, in ***GURPS Bestiary*** format.

Worldbooks such as ***GURPS Black Ops, Cabal, Myth,*** and ***Voodoo*** provide monsters specifically tailored to those campaign frames. Genre and historical source books provide monsters based in specific milieus: ***GURPS Atomic Horror, CthulhuPunk, Egypt,*** and ***Russia*** will richly reward further investigation. Finally, the GM who wishes to taint the bright colors of fantasy with dark horror should look into ***GURPS Fantasy Folk*** and ***Fantasy Bestiary*** for suitable targets.

Chapter Five

Busting Ghosts



The Prehistory of Ghostbusting

Athenodorus of Tarsus performed the first recorded ghostbusting in the first century A.D. when he reburied the body of a ghost that was haunting his house in Athens. Later philosophers, churchmen, and sorcerers occasionally appear in the records laying ghosts to rest and banishing specters. In 1662, Joseph Glanvil, the Chaplain in Ordinary to Charles II, investigated a poltergeist case in Wiltshire, the so-called *"Tedworth Drummer."* He took witnesses' reports and tried his best to rule out natural explanations. The most prestigious premodern Ghostbuster, however, was Prosper Lambertini, who investigated auras, miracles, and possession for the Vatican until becoming Pope Benedict XIV in 1740.

In the next century, ad hoc investigators like Lambertini and Benjamin Franklin — who looked into Mesmer's claims for the French Academy were succeeded by organizations. Sir William Crookes investigated spirit phenomena, beginning with the medium Daniel Dunglas Home in 1869, and became a founding member of the Society for Psychical Research in 1882. However, groups such as the SPR, its American incarnation the ASPR (founded in 1885), and others soon foundered on technical issues and personality conflicts. By the 1920s, the magician Harry Houdini began to expose fraudulent mediums, while the ghost hunter Harry Price began to investigate honest ghost stories. The "steampunk" era of optimistically extending science to the spectral realms had ended, and with it the golden age of ghostbusting.

In the 1980s a new age of ghostbusting was ushered in when three scientists entered The New York Public Library, and the rest is, as they say, history.

"The architect's name was Ivo Shandor. I found it in Tobin's Spirit Guide. He was also a doctor, performed a lot of unnecessary surgery. And then in 1920, he started a secret society..."

— Egon Spengler, "Ghostbusters"

Ghostbusting Methods

No matter the milieu, from ancient Greece to post-modern America, there has always been, and will always be a need for ghostbusting. Although every haunting is different, there are a few consistent basic ingredients.

Investigation

A spectral investigation begins with a physical survey of the site and intensive research. Investigators should dig into the location's history not just for ghostly reports, but also for gruesome murders, spurned lovers, or decadent tenants, any one of which could spawn a specter. Newspaper archives, interviews and testimony, or plans and sketches might contain valuable clues. This is a good time to spot priest's holes or other secret chambers. These steps involve Research, History, Area Knowledge, Interrogation, and other skills.

An investigation should include at least one sitting, with the Ghostbusters

waiting for the entity to manifest. Any equipment should be set up and ready to record ghostly phenomena, (PKE badges can be used to track ghosts) and with thread, wax, or tape the investigators should seal off as many rooms as possible, eliminating them from consideration. Rolls for apparatus use, as well as Architecture or Carpentry to investigate the house, may be required.

Communication

A critical step in ghostbusting is finding out what will make the ghost go away. The traditional way to contact a ghost is a séance, at which a medium invokes the local spirit and hopefully enters a dialogue with it while everyone else holds hands around the table to form a "circle of power." GMs can treat the traditional séance as a ceremonial casting of the Summon Spirit spell (p. M150), and the hand-circle as a ritual with the same effect (and energy cost from the group) as a Pentagram. Breaking the circle breaks either spell. Optionally, the GM can assume that the Performance/Ritual (Spiritualist) skill grants those spells in ceremonial form. See ***GURPS Spirits*** for more detailed coverage of spirit magic.

"Gozer the Gozerian? Good evening. As a duly-designated representative of the City, County and State of New York, I order you to cease any and all supernatural activity and return forthwith to your place of origin or to the next convenient parallel dimension."

— Ray Stantz, "Ghostbusters"

Another method of contacting the spirits is automatic writing, in which trance mediums take dictation from spirits, or allow possessing spirits to write out their messages. The British journalist W. T. Stead ran Julia's Bureau — named for his ghostly partner, Julia Ames — an automatic-writing message service, between 1909 and his death on the Titanic in 1912. Some spiritualists still practice automatic writing, but the Ouija board and, later, electronic voice phenomena (EVP) muscled it out of the modern consciousness.

In 1936, Attila von Salzay attempted to use a record cutter to capture ghost voices on phonograph records; UFO cultist George Hunt Williamson used reel-to-reel magnetic tape in the 1950s for similar purposes. But EVP remained obscure until Latvian psychologist Konstantin Raudive documented 100,000

Ghostly Motives

Part of 'busting' a ghost often involves figuring out what it wants, and either helping or thwarting it. Some potential ghostly motives include:

Curse: A ghost like the Flying Dutchman may be cursed to appear to fulfill a curse on someone living. Breaking the curse dispels the ghost, or vice versa.

Guardianship: Ghosts often guard things such as their foci (see Heart p. 40), their loved ones, their descendants, or their eldritch master's bones. Either destroying what they guard, or convincing them that other protections are adequate, banishes a guardian ghost.

Ignorance: Some ghosts died too fast or too traumatically, and don't realize they're dead. Convincing a ghost it's dead may be difficult, involving complex role-playing as well as Psychology rolls.

Love and Lust: Ghosts may be hoping for a rendezvous with another spirit or with a particularly attractive living person. Or that person may be the reincarnation of a past love.

Proper burial: By far the most common ghostly motive, the first "restless ghost" story in the Western tradition concerns this demand. Complications can spring up: for example, it may be hard to find a pagan priest or the correct rites to bury a Viking haunting a Victorian manor.

Scam: Friendly ghosts may be haunting someone or somewhere to drum up business for Ghostbusters or to gather information surreptitiously.

Sheer Malevolence: Some spirits, such as Outsiders (see p. 43), haunt the earth for no reason but malice. Alternately, their agenda is so alien that it merely seems like malevolence. These ghosts must be destroyed.

Unfinished business: That "one last thing" may keep ghosts hanging around trying to get the job done. For example, a soldier's ghost may be trying to "make it home for Christmas," and only seeing Christmas celebrated will allow him to move on peacefully.

Vengeance or justice: The prototypical "ghost of a murdered man" seeks the exposure and hanging of his killer — or his killer's descendants. Other ghosts may seek the return of stolen property or the clearing of his name. Of course, the ghost might not be good or true — the "killer" was framed, the property rightfully transferred, or the name accurately besmirched or it might be mindlessly continuing a blood feud.

Ghostly Spoor

The Society for Psychical Research uses the "MNOPP" mnemonic to classify the five most-common spectral phenomena. **M**ovement of objects, inexplicable **N**oises, **O**ptical effects, **P**ushes and other tactile sensations, and, least common, an uncanny **P**resence. Many of the specific effects below map to this mnemonic; GMs may wish to escalate a haunting by running "up the scale," or reserve "P powers" for only the most powerful entities.

Animals: Dogs, horses, and other beasts often detect ghosts earlier than humans, and become restive and skittish. However, some animals such as whippoorwills, swarm or flock toward ghosts.

Cold spots: Ghosts tend to make the surrounding air colder; perhaps as they focus local electromagnetic energy to manifest themselves, they drain heat.

Electrical activity: Inexplicable blackouts and blown fuses, or mysterious powering-up of unpowered items, could be evidence for ghosts having an electromagnetic or electrostatic makeup.

Lights: A very common type of ghost sighting; even normal lights sometimes alter or fade in the presence of ghosts — for instance, candles burn blue.

Slamming doors: Doors in haunted houses seldom stay open or shut, and suddenly become locked for inexplicable reasons.

Trismos: This is the keening wail or moan that ghosts emit in ancient Greek stories. It inspires a Fright Check at -2.

Weird weather: Ghosts seem to appear when the weather is oppressive, either stiflingly hot, storming, or in the depths of winter. Often, ghosts accompany "devil winds" or other freak occurrences.

recorded voices between 1965 and 1971. EVP is still occasionally called "Raudive voices" in his honor. EVP voices are inaudible during recording, manifesting indistinctly and faintly when played back. EVP seekers use all manner of recording equipment to gather ghost voices. According to a German medium channeling the ghost of Thomas Edison, tuning your television to 740 MHz — possible with an Electronics (Communications) roll — can sensitize it to spirit communication. Television opens up new vistas for EVP, as does digital sound analysis.

Of course very powerful ghosts can be spoken to directly without any mechanical or spiritual intermediary. Many have been waiting an eternity to talk to anyone, but have frightened away would-be conversationalists. With others, the hardest part is getting their attention.

Once communication has been established, Ghostbusters can use Psychology, Diplomacy, Interrogation, and even Acting to find out the ghost's purpose, nature, and weaknesses, if any. This might spark another round of research, or move things right into a showdown.

"Well, whatever it is, it's got to get by us. Right. ***Go get her Ray!****"*

— Peter Venkman, "Ghostbusters"

Confrontation

After investigation and communication, friendly or weak ghosts can usually be removed or sent peacefully on. The vast majority of hauntings can be resolved by helping a ghost complete some unfinished business (see Ghostly Motives p. 49). This not only rewards your players for their work at research, but it helps keep their costs down. Containment units do not come cheap, and once they're full – they're full.

A Ghostbuster's Ghostbuster feels he's really earned his keep when he gets to face down a powerful, malevolent entity, or the ones with power who are too stupid to get out of the way.

After peaceful solutions have been tried and discarded, the next most cost-effective method of removing ghosts, demons and whatnot is a key skill called Exorcism (see p. B193 for details). If the team doesn't have anyone skilled in this area, there may be local clergy or an official exorcist who is willing to assist. Ghostbusters also tend to attract a very esoteric fan following. Potentially some goth Ghostbuster fan(atic) with an adroitness in Thaumatology (p. B225), Ritual Magic (p. B218) or knowledge in other occult fields might be recruited to help (or hinder, depending on their actual ability) the PCs in ridding the world of yet another unspeakable horror. If that doesn't take, then it's time to get out the unlicensed nuclear accelerators.

Proton packs can work wonders on ectoplasmic entities, and can even knock the stuffing out of *some* corporeal beings, but only if the players get a chance to use them. While "zapping and trapping" is what most players really want, sometimes even Proton Packs are not enough.

There are monsters powerful enough to ignore proton beams and slime blowers, no matter how many are aimed at them. Cthulhu and his minions, true demons, and similar high-level colossi can easily ignore much of the standard Ghostbuster arsenal.

That's where tactics, knowledge and planning can come into play. Ghostbusters need to be wily, and adaptable. Again there is a payoff for the Ghostbusters who do their research. Maps of the location, background on the ghost (and those related to the ghost) can all provide key insights into its vulnerabilities. Knowing where the nearest lake or high-voltage transformer can be handy as well.

When brains, guts, willpower and *more* brains, guts, willpower are still not enough, that's when its time break out the Weird Science (see Creating Gear pp. 66).

Chapter Six

Equipment

Ghostbusting Gear

All the gear listed in this first section is the property of Ghostbusters International and therefore requires a license as described in Chapter Two.

During the process of acquiring the franchise license (and getting the first team trained), the "starting equipment" package will be delivered to the franchise location (see p. 16). The time required for all this takes place before game play begins.

The following inventory of equipment will whet your players' appetites for gizmos and gadgets, or make the more paranoid among them overload themselves with extra "safety features". Players must be reminded that all the equipment they use must be paid for in advance and even the lightest bicycle helmet will affect their encumbrance. More is not always better.

Prices for all the equipment listed are given in modern-day ***GURPS*** dollars. The costs will vary with era, or for prototypes, experimental equipment, and mass-market versus military-grade versions.

Proton Packs

The Proton Pack is the primary tool for the purpose of "busting" ghosts. It has a hand-held gun section (variously called a Proton Gun, neutrona wand, particle thrower or simply a "thrower") connected to a backpack-sized particle accelerator.

The Proton Pack is mounted onto an army issue All-purpose Lightweight Individual Carrying Equipment (A.L.I.C.E.) pack frame with adjustable shoulder and kidney straps and a belt. It takes one minute to properly don a Proton Pack, but this time can be reduced by half with the aid of a second person.

The proton pack functions by "concentrating positively charged protons (some say positrons), using them to attack negatively charged ectoplasmic entities". In practical terms, the proton gun fires a stream of energy that allows a wielder to snare a ghost, holding it in place so it can be positioned above a trap for capture. Dr. Egon Spengler designed the pack, and he and Dr. Ray Stantz built it.

The Proton Pack has a definite similarity to a cyclotron, (although it is called a positron collider by Ray) producing a high-powered stream of charged particles which interact destructively with the ectoplasm of the ghost. The packs are very difficult to control for an inexperienced user; the firing process creates direct or skew recoil in the firing stick. It is considered a two-handed weapon although anyone with the Beam Weapons skill can use one hand to make brief adjustments to the proton stream without needing to alter their aim. The streams are quite destructive to physical objects and can cause extensive property damage.

Knobs on the main stock of the Proton Pack can perform various functions to customize the proton stream, including adjustments for stream intensity, length, and degrees of polarization. The maximum power setting for the Proton Packs was mentioned by Egon Spengler as being "500,000 megahertz." The Proton Packs have a self-destruct mechanism capable of affecting a large radius. (See Proton Bomb p. 53.) The proton packs have less efficient power cells, allowing them to run out of energy when appropriate for dramatic tension.

"You know, it just occurred to me that we really haven't had a successful test of this equipment."

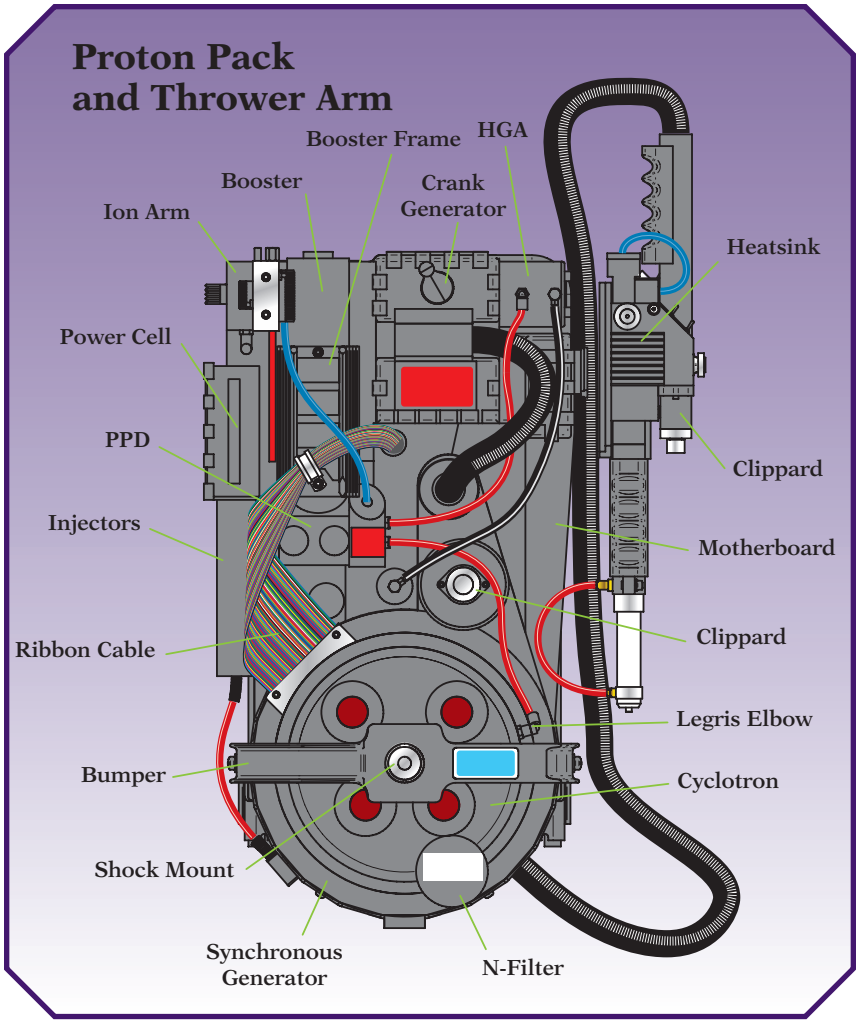
— Ray Stantz, "Ghostbusters"

Crossing the Streams: Crossing the streams was initially discouraged, as it was believed that "total protonic reversal" would occur; this effect would have catastrophic results, namely "the end of all life as we know it, and every molecule in one's body exploding at the speed of light." Crossing the streams is quite dangerous. However, in a desperate effort to stop the powerful Gozer the Gozerian, the Ghostbusters performed a simultaneous 4-fold crossing directed into a portal, causing total protonic reversal in the other dimension, but not affecting the molecular structure of our dimension. When the Ghostbusters crossed their four streams, they aimed through the inter-dimensional portal, which then exploded every molecule of Gozer (including his psychic influence) and forced it back through the dimen-

sional window where it had entered. The portal itself collapsed and exploded when Gozer was destroyed.

Overheating: This is similar in some ways to the Proton Bomb effect. It is extremely dangerous and it is rare for persons in the vicinity to survive a blast caused by overheating. If a proton pack runs for 20 rounds, firing all of its charges consecutively, the player must make a save roll under the pack's malfunction number -6 or overheat in four rounds. The pack's explosion deals 10d of fire damage to the wearer (no save allowed) and 5d of splash damage to people and objects in adjacent 330 yard radius (DX roll to make cover, for half damage).

Recharging: The power cells for any Proton Pack take 12 hours to recharge, while replacing a them can take about 15-20 minutes with the right tools.



Standard Unit TL(8+1)

The core technology of this bleeding-edge device was developed in a Columbia University laboratory in the mid-1980s and has proven itself in private industry and government applications since. A miniature nuclear accelerator (the equivalent of two D power cells) in a backpack unit creates a protonic field, shunted through a magnetic hose into a handheld projector, which streams the resulting particle beam toward a spectral target.

There are two basic settings: *attack* and *containment*. The beam can simply blast matter and ectoplasm, or it can create a stasis field to hold ghosts in place, typically to position a target over a ghost trap. Blasting ghosts reduces their Fatigue making stronger ghosts easier to capture. If too much damage is caused a ghost may be dispelled, which means the Ghostbusters must wait until it re-assembles itself, which can take from a few minutes, to several days or even weeks.

"It's technical… it's one of our little toys."

— Peter Venkman, "Ghostbusters"

Creating a stasis field requires at least one thrower set for containment, but at least two throwers on the same setting are needed to maneuver the target over a trap. A ghost can make a Will roll against the field's power to escape it each turn, until the running total of the field's power is higher than the ghost's ST+Will. At that point, it cannot move outside the field, and the Ghostbusters can maneuver the ghost into a given position with a weapon skill roll at +4.

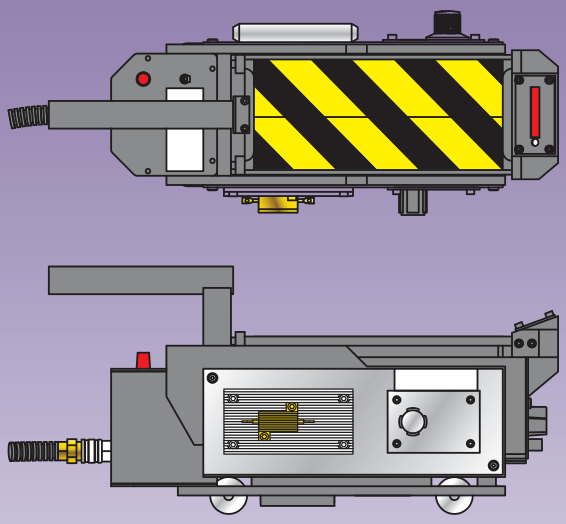
Firing a Proton Pack is a Beam Weapons (Projector) roll. After making a successful roll, players should tell the GM what their power setting is (from 1-10). The GM determines if the power is high enough for a capture, or is perhaps too high and thus lowering the spirit's Fatigue score. Critical hits mean the GM should tell the player what power setting to use. PKE readings will give the players better odds of hitting the right power setting. The Proton Pack's characteristics can be seen in the chart on page 59.

The standard proton pack can be fired 20 times before it's batteries need to be recharged or replaced (a time consuming task) a damaging blast or a sustained stream both count as one shot – after each 20 second interval of streaming another shot is considered to have been discharged. This can be treated as Spraying Fire (p. 409.) Although the maximum power setting of a pack is 10, in emergencies the energy output can be doubled by going full-stream. This causes the proton gun to expend twice the power in each blast, and consequently each burst is the same as shooting twice. The chances overheating increase too.

Bio-Electric Unit TL(8+1)

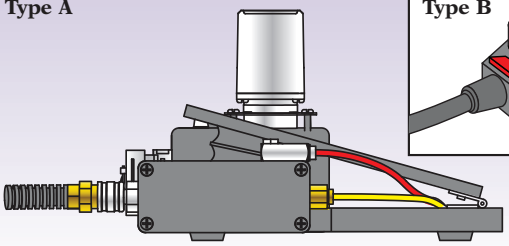
This modified proton pack is very similar to the standard proton pack except that it has only one setting, *containment*. The containment setting only

Ghost Trap (top and side views)

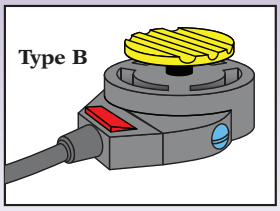


Foot Pedal Actuator

Type A



Type B



works against living humans, animals and corporeal beings like Outsiders and some Meta-spectres.

Ghostbusters must be very careful when using this unit as the temptation for misuse is great. On the lowest settings it is easy to shock people, as with low voltage livestock fencing. At settings of 1 to 2.5 wildly varying effects from mild shock to electrically induced heart-failure can be achieved. Many a naive Ghostbuster looking to relieve stress or control the Paparazzi has lost his job due to subsequent charges of assault.

At higher settings than 3 human targets can be seriously burned or killed by the electrical shock. Typically when faced with a corporeal threat of an indeterminable nature, for safety reasons a Ghostbuster must slowly progress through the lower power settings on a Bio-Electric Proton Pack in order not to permanently harm a "scary human with problems" which leaves them open to attacks from "scary non-humans with problems".

As with standard units, maneuvering the stasis field requires at least two throwers hitting the same target. The target makes a Will roll against the field to escape each turn, until the running total of the field's power is higher than the ghost's ST+Will. Each additional bio-proton beam decreases the ghost's roll by -2. Because the Bio-Electric unit uses more power than a standard unit, it has a lower number of shots that can be taken, and also a lower tolerance for overheating. (See p. 59.)

Proton Bomb TL(8+1)

A Proton Bomb is not actually a bomb at all, but is a setting on all Proton Packs which acts as Proton Pack (large area-effect). It fires a wide-ranging series of beams in a 60-foot radius doing maximum damage for that type of unit.

To prevent an overheating incident, the proton bomb setting will automatically shut-down before any overheating can occur. Thus the maximum remaining shots – minus one, will be fired before the unit powers down. Note that a malfunction roll must be made any time the Proton Bomb option is chosen to assure that the shut-down activates as expected. Any damage to the Proton Pack can add modifiers to the malfunction roll at the GM's discretion.

Using the Proton Bomb feature leaves the unit permanently disabled as in an overheating incident, so it is considered a last-ditch solution for dealing with an infestation problem. Most franchises will deduct the cost of a "burnt" Proton Pack from an employee's salary unless there is irrefutable proof that the maneuver was "absolutely necessary".

Ghost Traps

Ghost traps are small boxes that store and transport one subdued ghost. A foot pedal attached to the box by a twelve-foot length of tubing opens the lid.

The ghost trap can be described as a miniature ecto-containment unit. A standard ghost trap can only contain one human-sized incorporeal being or two smaller ones.

Looking into the trap: The old adage that "the eyes are the gateway to the soul" is quite literal in this case. Anyone looking into a ghost trap must save versus their Will attribute at a - 2, to avoid having their soul sucked into the trap. If this does occur, it is a simple matter for another person to shut off the trap and release the soul. The problem at issue is that while the body is briefly unoccupied, a ghost may seek to take possession of it. Since ghost traps are usually only activated when ghosts are nearby, there is a high likelihood of a possession taking place.

Overloading the trap: Ghost traps are extremely small pieces of equipment, and can only contain a certain amount of PKE, even if it is from a number of small ghosts. The overloaded trap explodes if

more than one ghost is captured in the trap, inflicting 3d of fire damage to all within a 10-foot radius and releasing the ghosts. Each type of trap is rated for the number of ghosts can contain.

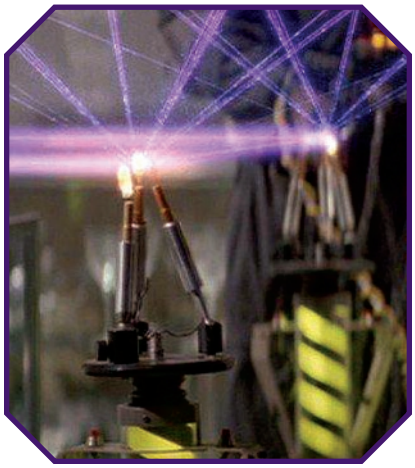
Recharging the trap: This is extremely important, a ghost trap must be at 100% charge to work at peak efficiency. The trap runs on a rechargeable battery that lasts up to 48 hours. After 48 hours, a trap must make a HT save every ten minutes or it explodes, inflicting 3d points of fire damage to all within a 10-foot radius and releasing the ghost(s) contained within.

Standard Unit TL(8+n)

A standard ghost trap harnesses psychokinetic energy (PKE) created by a Kirlian transformer hooked up to a B power cell to trap ghosts. Triggered with a pedal or remote signal, it opens and produces a 3-hex tall cone, and any ghosts in a 4-hex wide area over the trap's opening are drawn into it. A ghost must succeed at a Quick Contest of ST versus the trap power of 20 to escape the PKE field. A ghost already restrained by a stasis field, pentacle, or other containment stream cannot escape the field. As previously stated, a standard ghost trap can contain one human-sized ghost or two smaller ones.

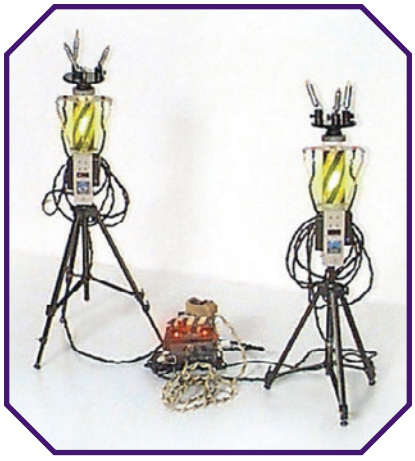
High-capacity Unit TL (8+n)

This trap can contain up to three human-sized, six small, or one large incorporeal being at a time. The smaller the entities, the more can be contained in the trap. But the bigger the ghost, the less spirits can be contained. When two or more ghosts are trapped together, their molecules merge and cannot be separated without releasing both. In all other respects it works like a normal ghost trap.



Super Trap TL(8+n)

Super traps are the same as standard ghost traps except that they have more than double the power capacity and last for one week on a full charge. After that time, the trap must make a HT save every ten minutes or it explodes, inflicting 3d points of fire damage to everything within a 10-foot radius and releasing the ghost(s) contained within.



Tripod Trap TL(8+n)

Essentially the tripod trap is identical to the standard ghost trap in operation. The main difference is the design, which allows for a larger containment area and also allows for elevated entrapment. The trap can be used in areas of clear surface making them ideal to use on cluttered or uneven ground. The tripod trap, when activated creates a grid-like confinement area. Its beams reflect and bounce off certain surfaces and create a grid-type light array that traps ghosts in it for a limited amount of time, long enough for a Ghostbuster to pull out a real trap and nab the ghost.

Tripod traps work just like ghost traps except they paralyze the ghost rather than actually trapping it. The trap automatically senses any non-corporeal undead that pass through its 30-ft. square area. When the tripod is triggered, all ghosts within its area of effect must make a Dexterity save or be paralyzed for 3d rounds.

Bio-Electric Trap TL(8+n)

This trap is a modified tripod ghost trap, but instead of capturing ectoplasmic entities, it throws up an electric field around living beings. As it opens, creatures within a 20-ft. square area are caught and contained, unless they are too big to fit inside, in which case the trap automatically fails. Teleportation, Jumping and some forms of astral travel may provide a means of escape.

The bands are a quarter-inch wide, with half-inch gaps between them. Any creature capable of passing through such a small space can escape; others are confined. Nothing can attack a creature in the grid, unless the weapon can fit between the gaps. All spells and breath weapons can pass through the gaps in the beams.

The trap lasts for 2 hours before running out of power.

Vehicular Ghost Trap

This ghost trap acts as a high capacity trap, except that it can be mounted on a vehicle. It emits a 30-foot long cone, 10-feet at its widest, directly in front of the vehicle. (See p. 71.)

Ecto-containment Units

Also referred to as the "containment system." This is the large ghost containment facility in the basement of a typical franchise headquarters. It was developed after Dr. Spengler and Dr. Stantz made their first physical contact with a librarian ghost in the basement of the New York Public Library. According to data from that experience, they theorized that if a ghost's ionization rate was constant, they could capture and hold it indefinitely. This concept makes the whole Ghostbuster enterprise possible.

The containment unit has an easy-access slot, into which is placed a full

ghost trap; after two buttons are pressed in sequence, and a lever pulled, the ghost is pumped from the trap into the unit's containment field. After completing these steps, a green light attached to the containment system briefly activates, denoting a successful containment. Thus the credo: *"When the light is green, the trap is clean."* All captured ghosts must be stored in a containment unit.

Standard Unit TL(8+1)

This is the standard Ecto-containment unit (ECU) that all new franchises start out with. It has a high-voltage laser containment grid capable of holding approximately 1,000 ghosts before becoming "a little crowded".

Working like an immensely larger version of the ghost trap, the containment unit compresses the ghosts into a small area merging them together into an ectoplasmic soup. Individual ghosts cannot be extracted without releasing *all the ghosts* in the unit. When low powered Class I and II ghosts are contained in such a unit, they completely lose their identity or focus and dissipate, and their energies are absorbed by other ghosts in the unit making them slightly more powerful. For example; when the containment system was shut-down in *Ghostbusters*, Slimer, who was formerly a focused, repeating phantasm, became a free-roaming vapor.

It is highly recommended that all franchises obtain a back-up power supply (like independent generators) and a generous fuel supply for emergencies, particularly power failures.

The EPA has standing orders regarding the hazards of shutting down a containment system.

Dimensionometer TL(9)

The second style of containment system outwardly looks and functions, exactly like the standard unit, but the access door interfaces with an alternate dimension.

This "ghost" dimension is virtually limitless and so completely removed from our own that the problems of overcrowding and PK energy build-up are moot points.

Because the ghosts are shunted to another universe, they are not compacted, but essentially set free to roam at their own discretion. This means that individual ghosts may be retrieved if necessary. However, the vastness of the ghost dimension makes finding and recovering one ghost in a sea of ghosts extremely difficult. Added to that hardship are the natives who resemble demons, ghosts and other monsters.

The original Dimensionometer Containment Unit (DCU) was dangerously easy to enter, or get sucked into. (Peter Venkman had to rescue Egon Spengler after a high-voltage switch overloaded.)

The current model of the unit has been entered only once by a human. Egon Spengler, in a special molecular-destablization suit went in to find the three *"Spirits of Christmas"* (successfully), although the machine he used to enter the containment unit exploded as he exited. (See pp. 108-109.)

The DCU version of the containment unit is much more expensive than the standard model and there is currently only one in use, in the New York City branch office. Ghostbusters Chicago is rumored to be considering the purchase of such a unit as well, but the deal is not final as yet. Any additional DCUs will open onto the same ghost dimension, making future safety policies a much higher priority. Any containment breach could release a shared store of ghosts accumulated over many years from many different franchises all over the world.

In the meantime, franchises that are reaching their maximum quota of stored ghosts must ponder the purchase of another standard unit, or the major investment of a DCU gateway.

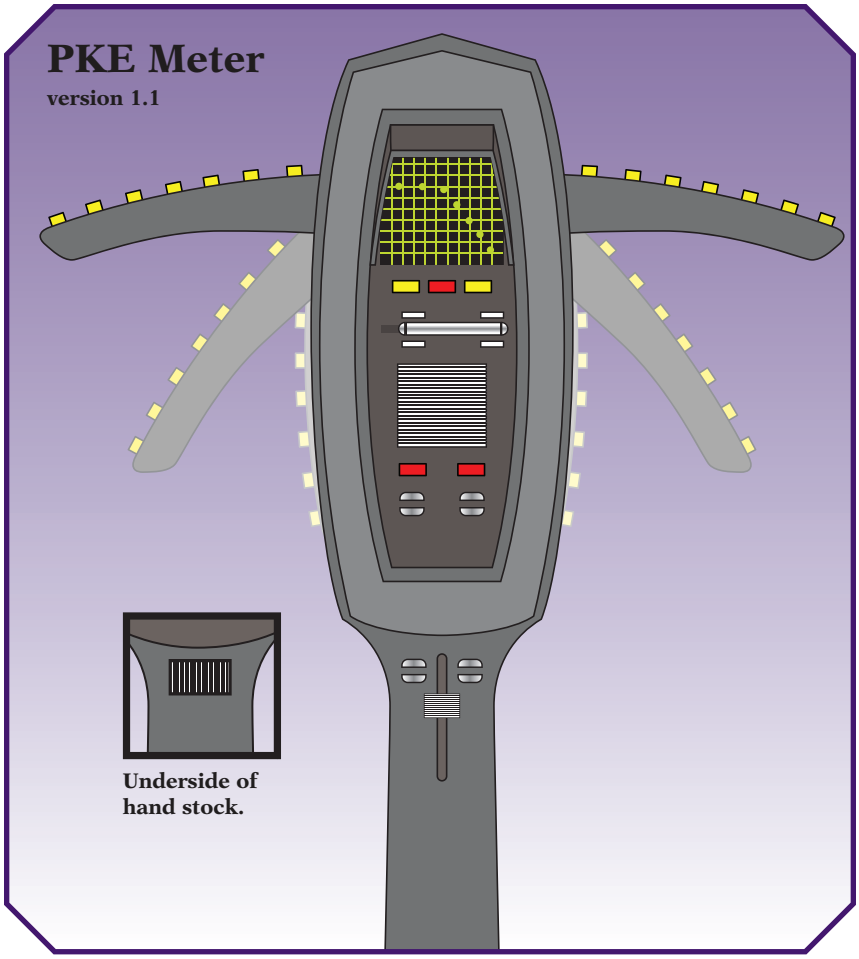
GBI has proposed a mobile containment grid that could drain a franchises' stored ghosts (for an additional fee) and transport them to the DCU in New York for final elimination. Unfortunately this plan was scrapped due to concerns about safety expressed by the EPA, the FBI, the CIA and the Department of Homeland Security.

PKE Meters

A PKE meter has two modes of operation, *scanning* for use at distances, and *telemetry* for more up-close, detailed analysis of a subject.

Using a PKE meter accurately requires a Computer Operation roll. A successful roll for scanning allows the user to substitute his Computer Operation skill to track ghosts, as per the Tracking skill. Rather than following tracks, the PKE meter picks up traces of PK energy showing the passage of a spirit.

Powerful spectres leave broader trails, but the Ghostbuster needs a lot of skill to pick this information out of all the background noise. The GM will add modifiers that indicate the level of



difficulty involved. For instance, a meta-spectre may leave an obvious trail giving a +4 to rolls, while tracking a ghost through a graveyard would give a -10 to anyone attempting such a feat.

When in telemetry mode, the first reading taken usually tells the Ghostbuster how many ghosts he is dealing with. He can then scan each signature to determine the PKE valence of that particular ghost. An entity's valence number is determined by combining its Strength, Will and Fatigue stats. For instance, the Terror dog on page 42 would have a valence reading of 56, while the Outsider on page 43 could have a valence as high as 213! The GM will give the valence number on a successful roll, but should not break down the three numbers for the player. The valence number is merely a gauge of how powerful the entity is. For a player to learn more about the ghost, he must continue scanning.

After the initial scan, the player can opt to continue scanning to learn more about the target. Each successful scan will reveal one of the subject's Basic Attributes or Secondary Characteristics. The player can pick and choose in which order he learns these details. A failed roll means no information is received and no more rolls for that statistic are allowed. Critical hits and misses are at the whim of the Game Master. Information such as the ghost's Class or even what one of it's powers are is not out of the question. Likewise, lying about such things on a missed roll always enhance the fun factor of any game session.

PKE meters also give a +2 to Perception (sight) rolls, but not if the ghost being sought is invisible.

Burying the Needle: It is not uncommon for a PKE Meter to overload in the presence of extremely powerful meta-spectres. If a PKE meter detects an entity of over 350 PKE, the meter must make an HT save or inflict 1d electrical damage to the wielder and itself for every 20 PKE over 350. GMs should allow a DX roll to see if the user holding the meter can throw it away before the unit goes critical.

PKE Meter Scan

Valence	*Result*
1-30	Background noise or low-level spooks (Class I or II).
30-60	Low level ghosts (Classes I to V).
60-120	Medium level ghosts (Classes II to VI).
120-250	High level ghosts (Classes III to VII).
250-350	Meta-spectres and Outsiders (Class VII).
350+	Off the scale!

Standard Unit **TL(8+2)**

A PKE meter measures the Psychokinetic energy in a 60-foot radius. Entities that register PKE valences are manipulating Psycho-kinetic Energy to manifest on our plane of reality and therefore must be spirits, Outsiders or undead.

PKE meters are more sensitive and are ideal to use in situations where the PKE traces are low to nonexistent, or where only one or two spooks are involved.

Giga-Meter **TL(8+2)**

This device works like a PKE meter except that it is much more powerful and has an operating radius of 1 mile.

The Giga-meter excels in situations where there is a lot of ambient PK energy like in a graveyard, or a river of psychomagnetheric slime. It is also excellent for tracking spectres in large areas or following older trails.

Ecto-Goggles

Standard Unit **TL(8+1)**

Using advanced remote Kirlian technology, these active-sensing goggles send out repeated high-frequency bursts similar to those used to irradiate Kirlian photography subjects. The specialized

optics in the goggle mount translate the return signals and reveal the presence of spirits or invisible entities. Most living things' auras are too weak to be read by these goggles, and masking software eliminates them where possible to give clear readings. The wearer gains a 15-point Detect advantage (p. B48), but because of the restricted field of view and lack of depth perception these goggles provide, they impose a –4 penalty on all Perception (sight) rolls made by someone wearing them.

Military Grade TL (8+1)

Military grade Ecto-goggles work just like standard units, but use passive light gathering to improve vision in near-dark conditions. The goggles grant the ability to see in darkness — but the restricted field of view and lack of depth perception these goggles impose a -4 penalty on Perception (sight) rolls made by those wearing it.

These goggles must have at least a little light to operate. A cloudy night provides sufficient ambient light, but a pitch-black cave or a sealed room doesn't. For situations of total darkness, the goggles come with an infrared illuminator that, when switched on, operates like a small flashlight whose light is visible only to the wearer (or to anyone with Infravision or wearing Ecto-goggles).

Slime Blowers

The slime blower works essentially like a fire extinguisher, projecting its positively charged Psychomagnetheric Ectoplasm at a specific target selected by the operator. The slime tanks are mounted onto an A.L.I.C.E. pack frame with larger straps and more padding than a Proton pack's frame.

The slime blower works on an air pressure system. The central tank contains the mood slime, which can be positively or negatively charged. The two smaller green tanks on either side of the main tank are the pressurized air tanks. Each has a halogen lamp on top to illuminate the target. A slime blower has DR 4 and HT 5. A blower reduced to 0 hit points ruptures and explodes, covering the wearer in slime (no save allowed) and splashing creatures and objects in adjacent hexes if they fail a DX save to avoid the splashing fluid.

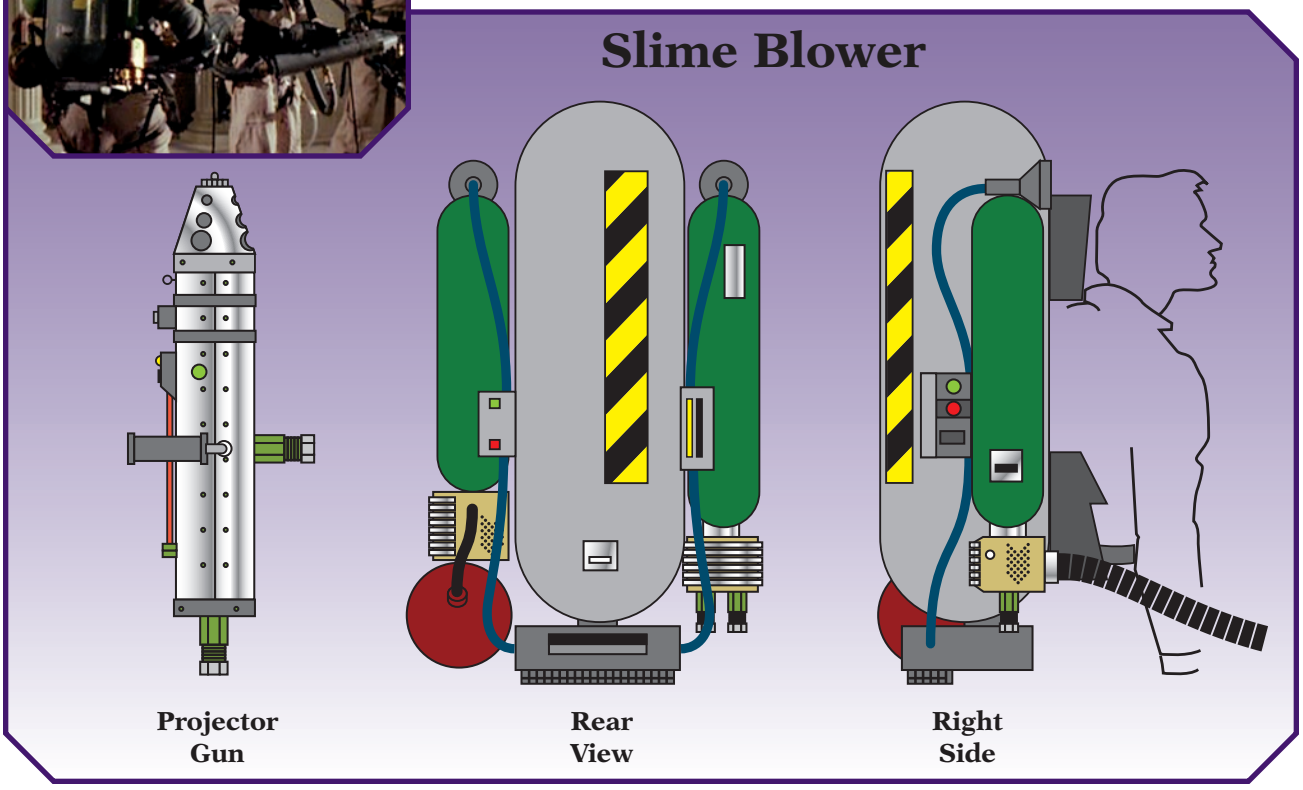
The slime blower's cannon features a switch trigger, which works similar to a tap with an air pressure system. When the switch is pulled, it makes the high-pressured air in the air tanks push the mood slime through the hose and into the large canister-like projector gun.

The slime fires at a fast and furious rate. It shoots a 5-foot-wide, 30-foot-long cone of slime that covers anything in its path. Although the point-and-shoot technology is pretty simple to use (DX-4) the Liquid Projector skill with a Slime Blower specialization is needed to operate the weapon effectively. Anyone caught in the line of slime can make a Dodge to avoid being touched by it. Creatures with cover get a bonus (see pp. B407-408). The GM may apply splash-over penalties as he sees fit.

If a human is struck by positively charged slime, he is instilled with powerful hope. Each human covered in slime gains a +2 on subsequent Fright Checks, saving throws, attack rolls, skill checks, and weapon damage rolls. It negates all rage effects including the Berserk disadvantage. It also bestows the –10 Chummy disadvantage on those who have been slimed. ("I love you guys.") Psychomagnetheric slime has normal encumbrance penalties as for regular slime (p. 45).

Using negatively charged slime could theoretically reverse these results.

The slime blower can also been used



Khaki versus Tacky

In the first *Ghostbusters* movie, the boys looked good in grey. *Ghostbusters II* featured dark green flight suits, and *The Real Ghostbusters* showed the team decked out in their own personal colors (although this was done because TV executives do not believe children are capable of distinguishing between two different people unless they wear radically different – and gaudy – clothing). With this precedent set, your players may want to create "distinct" uniforms for their own branch of the franchise.

Official Ghostbusters International guidelines stipulate that to project a standardized, recognizable corporate image to the public, Ghostbuster uniforms "must consist of a standard flight-suit with at least one *No Ghosts* logo patch prominently displayed on it." Beyond this requirement players should feel free to get creative, although the GM (being the local representative for GBI) has the right to veto any costume he views as inappropriate or unacceptable.

Many fanciful permutations on the original Ghostbusters uniforms have appeared on the Internet, including some with armor plating and very deep cleavage. While this is allowable, the GM must make sure that players deal with encumbrance issues that may arise as well as repairing and cleaning slimed costumes at the end of each assignment/adventure.

on the possessed, forcing an entity to evacuate a host body due to the positive charge of the slime. Any person possessed by an evil creature or enchanted by any single evil spell is freed. Repeated applications may be necessary to remove multiple spells. The possessing entity must make a Will save to avoid being ejected each round the person it possesses is covered in positive slime.

A successful attack against an evil creature from another plane may cause it to be driven back to its home plane. The creature can negate the effects with a successful Will save.

Positive slime can imbue inanimate objects with mobility and a semblance of life. Each such animated object then immediately follows the orders of the first person who commands it after it's initial animation. (See Animate p. 44.)

An animated object can be any non-magical material sprayed by "mood slime". One small object may be animated by covering it in slime at the rate of one object per round. A human sized object takes two rounds to cover while a large object like a car takes four — an object the size of the Statue of Liberty takes thirty-two rounds, plus the time it takes to get from location to location in order to spray it.

Unless the local franchise has their own supply of mood slime (and serious ghost problems throughout their base city – obviously) barrels of psychomagnetheric slime can be purchased directly from GBI. Each barrel contains enough slime to fill two slime blowers.

Flight Suits

Instantly recognizable to the general public, the flight suit is the "uniform" of the Ghostbusters organization and has remained in service all this time for good reason. Flight suits are light and loose fitting to allow freedom of movement. If slimed, they can be quickly and easily removed and are spacious enough for a thin layer of clothing to be worn underneath (light pants and a T-shirt) so

there is no worry about "exposure".

Flight suits also have many pockets and cloth loops for carrying additional gear or *Power Bars*® for snack attacks after spook attacks. The flight suit is also ideal because it is so easy to clean.

Anti-Slime Suit

When a job gets too messy, it's time to break out the anti-slime suits. Worn to keep a Ghostbuster from being slimed, it's a big, bulky thing that looks just like a radiation suit, but has a shiny, silver outer coating. When wearing the suit, the Ghostbuster avoids losing any fatigue to slime attacks. Both types of slime simply slide off the suit with no further effect. The bulkiness of the suit reduces Move and all Dexterity based rolls by –1, while the head gear restricts sight and removes peripheral vision. This equates to a –4 on Vision rolls and -2 for Hearing.

PKE Badge

PKE Badges are small plastic badges with a clip to attach it to your shirt. On the plastic is a small blue strip. When exposed to anything above average background PKE activity, the blue strip turns green. That's it.

PKE Badges have many uses. They can be left with clients who are worried about recurrent activity; they can be placed in various locations at the site of a haunting and left overnight, to determine a spirit's walking habits; they can be combined with ID badges at large facilities so that workers will know when other staff members have become possessed by demons… The options and permutations are endless

Atmospheric Ionization Analyzer

Called the "Ghost Sniffer", this device samples ionized traces left by PKE activity, and can be used to date paranormal occurrences, sort of like how carbon-14 dating is used to date fossils. It takes no particular skills to use the sniffer on site during an investigation. Each time the red button is pressed, a new catch filter is used; squeezing the pump ball pulls air into the filters.

Back at HQ, a player must roll successfully against the Chemistry or Weird Science skill to determine anything about the area analyzed. The GM will have predetermined whether there was anything for the PCs to sample.

Aura Video-Analyzer

The purpose of this handy lab gadget is two-fold: not only does it tell the emotional state of the subject wearing the helmet (it tells whether or not the subject is lying, is in love, is in pain, etc.) but it also reveals the wearer's essence of archetype (in non-technical term, the subject's self-image – hero, empress, movie star, genius, wild beast, fertility goddess, etc.). If the subject is possessed, for instance, it shows the outline of the entity in possession of the subject.

Treat the analyzer as the Detect Lies skill (p. B187).

Ghostbusting Equipment

TL	*Weapon*	*Damage*	*Acc*	*Malf*	*Range*	*Weight*	*RoF*	*Shots*	*ST*	*Bulk*	*Rcl*	*Cost*	*LC*	*Notes*
PROTON PACKS														
8+1	Standard Unit	5d imp.	8	16	max. 190	43 lbs	4	20	11	-8	-4	$23,000	3	[1]
8+1	Bio-Electric	5d imp.	8	17	max. 190	47 lbs	4	16	11	-8	-4	$21,000	3	[1]
8+1	Proton Bomb	3d6	—	16		43 lbs	19	19	—	—	—	$23,000	3	[1]
GHOST TRAPS														
8+n	Bio-Electric	—	—	15	30 ft.	19 lbs	1	Sp.	—	—	—	$ 1,800	3	[2]
8+n	High Capacity	—	—	16	20 ft.	8 lbs	1	1	10	—	—	$ 600	3	[2]
8+n	Standard	—	—	16	20 ft.	8 lbs	1	1	10	—	—	$ 500	3	[2]
8+n	Super	—	—	16	20 ft.	10 lbs	1	1	10	—	—	$ 550	3	[2]
8+n	Tripod	—	—	15	30 ft.	19 lbs	1	Sp.	—	—	—	$ 1,700	3	
8+n	Vehicular	—	—	14	30 ft.	20 lbs	1	1	—	—	—	$ 650	3	
SLIME BLOWERS														
8	Slime Blower	—	—	15	10 ft.	50 lbs	1	Variable	12	-10	-5	$ 8,700	4	[1, 3]

[1] Weight includes backpack and thrower.
[2] Weight assumes foot pedal and line are *not* attached.
[3] Weight of unit when empty.

NOTE: There is a chart listing all other ghostbusting equipment on pp. 68-69.

Conventional Gear

In addition to specialized technology such as Proton Packs or PKE meters, there is a lot of conventional "investigation" gear that can greatly assist a team of Ghostbusters. Most real-life ghost-hunters use little more than Harry Price's "articles for observers": colored chalk and pencils, thread, a notebook, a good watch, a candle and matches, a flashlight, a flask of brandy, and some sandwiches. His list still works today.

Price added that a camera could be used; most ghost-hunters recommend using high-speed film cameras (800 ASA film or better) rather than digital ones, as the actual negative can be studied. However, a backup digital camera, or even a camcorder, is increasingly common. Add an MP3 or DAT audio recorder for spooky noises or EVP. Cell phones (or headset radios, walkie-talkies, etc.), glow sticks, light-intensifier goggles and starlight scopes, parabolic mikes, and similar gear also come in handy when stumbling around a dark house at midnight. Steampunk Ghostbusters might have TL(5+ 1) versions of any or all of this technology, of course.

Other modern ghost-hunting equipment can include:

Alpine Gear: Haunted alps rarely figure into a campaign. Alpine gear is necessary for climbing down elevator shafts, excavations of desecrated burial grounds, and sewers swimming with mood slime. The gear includes all of the tools and equipment that climbing enthusiasts utilize to make climbing easier and, in some cases, possible; rope, pulleys, helmets and pads, gloves, spikes, chocks, ascenders, pitons, a hand ax, and harnesses. It takes 10 minutes to remove the gear from its pack and outfit it for use. This gear is used with the Climbing skill for best results.

Bullhorn: There's nothing like a bullhorn for making yourself heard over the hubbub of an angry mob, or for remotely asking a ghost to surrender before moving in on it.

Compass: Detects swings in magnetic fields. It might also help you if you get lost on the way to an assignment.

Electrostatic Generator: A Van de Graff or Wimshurst machine generates hundreds of thousands of volts worth of ions, to detect potential electrostatic phenomena such as ghosts.

Geiger Counter: Radioactive ghosts? Why not? Besides, there are other uses for Geiger counters. Radioactive monsters; exploring Three Mile Island; detecting malfunctions in unlicensed nuclear accelerators…

Infrared Camera: Conventional film or digital, it's up to the team what's best to use. The camera itself my be an SLR for still shots or a camcorder set to record for an hour or more. It works as per the Infravision advantage (p. B60) up to 60 feet.

Laptop Computer: This is a sturdy portable computer which the Ghostbusters can operate anywhere. Ghostbusters can use it to connect to the Internet for access to lots of dubious information about any subject. A digital version of Tobin's Spirit Guide is available from GBI for laptop use as are certain other curious volumes of forgotten lore. Normal Research and Computer Operation skill rolls will apply.

Police Band Radio: With a range like twenty miles or so, this device can keep Ghostbusters up to speed on breaking news and, in the case of very large menaces, it will give them an idea of the extent of the problem they're dealing with. While Ghostbusters are not legally allowed to broadcast on emergency channels, it's nice to know that there is *that* option available, even if it can only be used once.

Scuba Gear: A wet suit is helpful when investigating haunted sewers, stories of sea monsters, and similar aquatic situations. Water ghosts are more common than one might think.

A typical one-tank wet suit holds oxygen for 30 minutes of diving. It takes a little skill to swim in a wet suit if you don't know how. However if a PC wants to do more than just paddle around very slowly, he'll need to roll against the Scuba or Swimming skills with appropriate modifiers. It takes at least 15 minutes to suit up for diving.

Spectrometer: This optical instrument is used to measure properties of light over a specific portion of the electromagnetic spectrum, typically used to identify materials. It can also measure the polarization state. Spectrometer is a term that is applied to instruments that operate over a very wide range of wavelengths, from gamma rays and X-rays into the far infrared.

In general, put something inside, switch it on. On a skill roll against Electronics Operation (Scientific), the Ghostbuster finds out the object's chemical composition. It's useful when analyzing alien stuff.

Stroboscope: If ghosts "flicker" in and out of human perception, then strobe lights may reveal them or help in photographing them. Ghosts may also appear in fluorescent light.

Tone Generator: Emitting an audible tone can set up a standing wave tuned to, or resonant with, an electromagnetic ghost's frequency. This might make a ghost easier to spot or force it to manifest. Plus, it drives them crazy.

Video Camcorder: Portable video cameras use some format of videotape to record activity. The tape can be played back through a VCR or via the camera eyepiece. A wide variety of lens can be used to shoot in different conditions. Digital camcorders might also be used.

Walkie-talkie: This hand-held radio transceiver communicates with any similar device operating on the same frequency and within range. It has only a few channels. Anyone else using a similar walkie-talkie within range can listen in on the PC's conversations. It has a range of 2 miles. They may fail to work in the presence of powerful psychokinetic forces.

The advantage of walkie-talkies over cellular phones is that no dialing is necessary.

> *"We have the tools, we have the talent!"*
>
> *— Winston Zeddemore, "Ghostbusters"*

Useful Gear

Cellular Phone: Handy for inter-party communications (but unwise if you suspect monitoring or tracing). As well, a cell phone with police, fire, and other emergency numbers on speed dial can provide anything from a distraction to a quick medevac in an emergency. Phone plans vary — $70, 0.25 lb.

Duct Tape: Holds thermocouples on walls, repairs broken equipment, and serves as makeshift handcuffs (Escape -3 or Quick Contest of ST vs. ST 18 to escape), rope (a 60-yd. roll can be braided into a 20-yd. rope that can support 200 lbs.), or direction markers, among other things. A 60-yd. roll is $8, 1 lb. Matte-black, weather-resistant tape costs twice as much.

EMF Detector: Senses electric and magnetic fields, and radio emissions. Can come in handy in settings where ghosts or spirits are composed of electromagnetic energy. Commercial EMF detectors work at relatively short (1-5 foot) ranges. $200, 0.5 lb.

Fiberscope: Optical fiber within a steerable steel-mesh tube, with lenses at both ends. It can be snaked around corners, under doors, through heating ducts, etc. to provide a view of a hidden space. The tiny lens gives -3 to Vision rolls. A 1-yard-long version with an eyepiece is $2,250, 2 lbs. A special video camera and 4" LCD monitor add $1,400. 1 lb., but let an entire group see, and record, anything being examined.

Glow Stick: A plastic tube containing chemicals that create light when mixed by shaking or bending the tube. Lasts 6 hours, and illuminates (dimly) a 5-foot radius. Comes in a variety of colors; some Ghostbuster teams assign each man a color for easy ID. $1, 0.25 lb.

GPS Receiver: Receives signals from the NAVSTAR (NAVigation Satellite Timing And Ranging) satellite network, giving your precise location anywhere in the world. This effectively grants Absolute Direction. (Roll vs. Orienteering to determine where you should be, the direction you're facing, etc.) Useful for pinpointing your location in haunted woods, underground tunnels, and other places that aren't on the map. By setting way points, you can use it to retrace your steps if you've gotten turned around. GPS signals may not penetrate thick rock – be careful while spelunking. $200, 0.5 lb.

Headset Radio: Compact, voice-activated mike-and-earplug combo allows whispered communications between dispersed party members at up to 150 yards. A nice compromise between "don't split the party" and "sneak ahead to see what's going on." $50, neg. wt. Standard tactical models have a range of 1 mile, and are $700, 1 lb.; state-of-the art encrypted tactical headsets are $5,000, 0.5 lb.

Infrared Flashlight: Shines a beam of infrared light, useful for scanning a dark room without giving away your own position (assuming you have IR goggles or something similar). $30, 1 lb.

Kryptonite Lock and Chain: Useful for tying up stronger beasts, securing doors and gates behind you, and keeping your bike safe. Price depends on ST rating: $100 for the lock and $10/yd. for the chain at ST 15, up to $300 for the lock and $50/yd. for the chain at ST 30. Weight is 2 lbs. per yd. per point of ST over 14.

Light-Intensifier Goggles: Concentrate and amplify existing visible light, granting Night Vision (p. B71) at the cost of peripheral vision. They are of no use in total darkness. Battery life is 12 hours. $6,000, 1.5 lbs. Bulkier (5 lbs.), less effective goggles (-2 to Perception – Vision rolls), usually old Soviet models, can be had for as little as $800.

Shoulder Light: Useful when you need both hands free, the shoulder light is a powerful (30,000 candle-power), compact light source easily mounted on a shoulder strap, helmet, or gun barrel. $50, 1 lb.

Squirt Gun: Powerful plastic water guns use pump action to spray liquid (garlic oil, holy water, silver nitrate solution, etc.) onto foes with liquid susceptibilities. Quality pressure-loading squirt guns hold one gallon and have Malf 16, SS 12, Acc 2, 1/2D –, Max 12, RoF 2~, Shots 8, Rcl 0. Use Liquid Projector (Squirt Gun) to hit. $30, 6 lbs. empty.

Thermal Detection Device: A handheld IR sensor with a built-in computer that can distinguish the heat signatures of living beings from other heat sources; useful for finding "cold spots" or "warm spots" at a distance, and thus for detecting ghosts or invisible creatures. $600, 1 lb.

Thermographic ("infrared") Film: Produces pictures even in complete darkness, as long as heat sources are present. A Photography roll is necessary to take and develop IR photos. Costs $1 per exposure.

Ultraviolet Flashlight: Some vampires that react to "sunlight" are specifically sensitive to ultraviolet (UV) light. The beam of a UV flashlight may harm them as sunlight – or even as "concentrated sunlight," doing double damage. A flashlight has SS 12, Acc 3; 1/2D 5, Max 15. Use Beam Weapons (Projector) or Guns (Pistol) -4 to hit. Effective RoF is 6; consult the auto-fire rules (pp. B408-410) to simulate a continuous beam. An adjustable longwave/shortwave UV flashlight is $70, 5 lbs. A high-intensity handheld UV lamp must be plugged into the wall, but does quadruple sunlight damage. $225, 8 lbs.

Zippo™ Lighter: The lighter that won WWII. Rugged construction, a reliable flint mechanism, and near-perfect ergonomics give you a fail-safe instant source of fire. Requires butane fuel for every 100 lights. $20. negligible weight.

Unconventional Gear

Common Wards

A number of traditional materials repel or harm ghosts. These may be Dreads, Susceptibilities, Vulnerabilities, or Weaknesses for various ghosts.

Asafetida: The pungent resin of *Ferula foetida*, a tall, leafy plant native to northern India, Iran, and Afghanistan. It can grow wild in any high, dry climate, such as the American Great Plains. Medieval magicians used its nauseating smell in exorcisms and other rituals to drive away evil spirits. A common spice in Persian and Indian cuisine, most Westerners know it as the "active ingredient" in Worcestershire sauce. Asafetida powder, cut with rice flour to deaden the smell, is $2 an ounce; the pure resin costs $10 an ounce. In a post-modern game, a protective circle drawn in Worcestershire sauce might work just as well or even better than a chalked pentagram!

Bells: Especially in the East, ghosts hate loud noises, such as bells, rattles, and fireworks. Medieval ghosts cannot stand the sound of church bells, and must return to the spirit plane when they ring. Modern Ghostbusters might use recordings of church bells to drive ghosts out of a room.

Fire: Cleanses as it destroys, usually only used against fully materialized spirits. Some ghosts dread holy candles, hearth fires, or blacksmith fires.

Garlic (Allium sativum): Garlic cloves are readily available at any supermarket; six cloves cost $1. Native to central Asia, garlic now grows wild as far as Italy and France, and can be grown in gardens in any temperate region. In some campaigns, the garlic oil (which makes up about 0.1 % of the plant) will have a more powerful effect, perhaps four times that of raw garlic, on susceptible monsters. The principal components of garlic oil are diallyl disulfide, diallyl trisulfide, and allyl propyl disulfide; they do not exist in garlic naturally, but must be catalyzed by heat and water. This healthy herb repels evil in many cultures.

Hawthorn (Crataegus monogyna): In Druidic and Christian traditions, hawthorn is effective against spirits and evil magic.

Holy Symbols: Especially in Christian folklore, brandishing a crucifix, icon, or other holy symbol protects against the undead. In folklore, any use of holy symbols or prayer gives protection; in fiction, True Faith is usually required as well. A small silver crucifix or other holy symbol can be bought at any jewelry store for $25 to $50, depending on workmanship and design. A hefty silver cross, say a foot long, could also be used as a weapon: swing -1 crushing damage, reach 1, cost $200, weight 2 lbs., minimum ST 7, 1 turn to ready. Use Axe/Mace skill to hit.

Holy Water: In Roman Catholic, Eastern Orthodox, Eastern Catholic, Old Catholic, Anglo-Catholic, and some other Churches, holy water is water which has been blessed by a priest, bishop, or deacon for the purpose of baptism or other rites. Some monsters and ghosts will shy away from the sight of Holy Water while other can take damage or even dissipate if splashed with it. Usually the strength of the effect is related to the strength of the monster's belief in that religion before death.

Other faiths also have what might be deemed Holy Water. Muslims believe that water from the Well of Zamzam in Mecca is divinely blessed, and also to have supernatural properties. Sikhs prepare holy water, called *amrit*, for use in a ritual baptism. Hindus believe that the water from the Ganges is holy.

Images: Chinese ghosts flee from the image of something they fear. If the ghost had a Phobia in life, it might retain it after death.

Iron: Seen for millennia as a magical metal, iron repels evil, including Satan himself in some stories. An iron horseshoe hung over the door keeps the room safe from ghosts. Even the blacksmith himself may repel spirits. Modern ghosts seem to have gotten over this allergy.

Running Water: Ghosts and vampires traditionally cannot cross running water, but spirits in haunted houses seem unaffected by plumbing.

Silver: More common in fiction than in folklore as an undead repellent. (See Silver Weapons p. 64.)

Sunlight: Ghosts almost never appear in the daytime in fiction, although there are many daylight ghost experiences. Cocks' crow or other announcements of the dawn also drive away ghosts.

Wolfsbane (Aconitum lycoctonum): A blue-purple, white, or yellow-flowered plant, common in the Swiss Alps. It can be grown as a garden plant in any temperate region; it is a hardy and handsome perennial. The alkaloid aconitine, which can be extracted from the plant, is a deadly poison; see pp. B437-439. Many herb shops carry wolfsbane, but it is neither fresh nor particularly potent (werewolves get +3 to endure its smell). A sachet of wolfsbane is $15. Fresher, more potent wolfsbane can be found at herb farms ($5 for an effective dose), or in the wild (requires three hours of searching and a successful Biology (Botany), Herb Lore, Naturalist, or Poisons roll).

Uncommon Weapons

The dowsing rod, ghost sword, Ouija board, necrophone, Kirlian camera, Spiricom, and infinite video imaging (though not its cliffhanging ancestor) are all historical items or techniques. (Their efficacy remains unproven.) Unlike the previous two sections, the equipment listed here will not always be easily obtainable by Ghostbusters in need. Some can be found or fabricated with a little research, others will remain out of reach.

Prices are given in modern-day ***GURPS*** dollars.

Dowsing Rod TL0

Dowsing is one of the oldest methods for detecting supernatural energy. A dowsing rod is a forked stick, usually of willow, witch-hazel, or whalebone. Modern ghost hunters use coat-hanger dowsing rods with no apparent loss of effectiveness, but the GM may impose penalties for mundane materials. According to modern parapsychological theory, anyone can dowse. Dowsing detects the direction of the nearest, strongest spirit; it is a Mental/Hard skill defaulting to IQ-6. Dowsing falls off with range; rolls are at -1 to skill at 2 yards, -2 at 4 yards, -3 at 8 yards, etc. Each 10 ST of the spirit dowsed, however, adds a +1 bonus to Dowsing skill.

Psychics or sensitives may have a much lower default, or they may have a power (such as ESP) and require a dowsing rod. This is a 10% limitation — needing specialized rods, such as whalebone or witch-hazel, is a 20% limitation. If wandering around for a while is also necessary, that is the Preparation Required limitation (see p. B114).

The weight and cost of a coat-hanger dowsing rod are both negligible; dowsing rods constructed of specialized materials may cost up to $100 for exotic woods or rare bones.

Ghost Sword TL1

In the *Odyssey*, Odysseus used his sword to menace recently summoned shades. Chinese ghost-hunters have made "ghost swords" a standard part of their equipment for millennia. A ghost sword has been enchanted or engraved with the proper runes and rituals to reach into the spirit world; it harms ghosts as if they were conventional, material entities.

A ghost sword costs $6,250 per pound of sword weight, plus the cost of the sword itself.

Moreton Jar TL(4+n)

This variant on the Leyden jar (an early capacitor) is named for the pseudonymous early 18th-century ghost investigator "Andrew Moreton." An arrangement of magnets and oiled silver plates inside a cut-crystal bell jar creates the "attractive force" that draws ghosts down a braided silk cord and into the jar, where they are trapped. The cord must be in contact with the ghost (tangible or intangible) at the moment of activation; a *fully* materialized ghost may make a Will roll to avoid dematerialization and entrapment. The Moreton jar requires a Mechanic (Electrical)/TL(4+n) roll to activate. A failure "shorts out" the jar (freeing any ghosts trapped within it); on a critical failure, the jar explodes, doing 1d damage to everyone in a 2 hex radius.

A 10 cubic foot Moreton jar can hold 20 ST of ghosts, weighs 55 lbs. and costs $2,200. The jar cannot be overfilled. Adjust size, weight, and price accordingly for larger or smaller ST capacity jars.

Specchia Tormenta TL(4+1)

An unknown Italian craftsman designed the "mirror of torment" in the mid-16th century, based on sorcerous

Silver Weapons

More common in fiction than in folklore as an undead repellent. Pure silver weapons (swords, daggers, etc.) or arrowheads cost 20 times as much as ordinary steel ones, if they can be found, but break as though they were of cheap quality. Silver-coated or Silver-edged weapons cost three times the listed value. Silver bullets must be made of solid silver or silver alloy: silver coating won't do. When they can be found (roll vs. Area Knowledge to find a willing gunsmith), silver bullets cost 50 times the usual price.

Making Silver Weapons

Someone with the appropriate Armoury skill can make silver weapons. This can be convenient, as any outsider asked to manufacture silver weapons will know what the party is up to. This might lead to a new ally, but it will probably just start rumors that the PCs are armed, dangerous lunatics and in a world where the Cabal (p. 24) is strong, word of such a purchase may quickly reach the wrong ears…

Hand-loading cartridges for firearms requires Armoury (Small Arms) roll. This is not difficult with the proper tools, but any improvisation will give at least -4 to the roll (GM's decision). The GM should make this roll in secret. Success means a batch of reliable ammunition. Failure reduces the Malf number of the gun by the margin of failure when firing that ammunition; critical failure reduces Malf by 10! Time required is at the GM's discretion: a motorized progressive loader with prepared components can turn out 1,000 rounds per hour, while an improviser with inadequate tools and a lump of silver might take hours to make just one round.

Shotgun shells can be loaded directly with silver coins, as long as the coins are not too large for the bore. Even today, you can buy a couple of dozen worn silver dimes in any major American city and nobody will raise an eyebrow; at worst, the shop owner will mark you as a survivalist stocking up on precious metals. Use the shotgun's usual statistics (damage, SS, Ace, etc.), but halve 1/2D and Max. Otherwise, treat hand-loaded shells exactly as any other hand-loaded ammunition (see above).

Damage from Silver Weapons

Silver weapons of all kinds do their regular damage to targets that can be damaged by normal weapons. Against creatures only affected by silver, damage depends on the weapon:

Pure Silver Weapons: Full damage.

Silver Alloy Weapons: Coin and jewelry silver are usually alloyed with copper. The amount of silver in the alloy is expressed as its fineness, in parts per thousand. A fineness of 925 means the alloy is 92.5% silver: a fineness of 500 means the alloy is 50% silver. Alloy weapons do less damage to silver-vulnerable creatures according to the percentage of silver in the alloy (round down). For instance, a .45 ACP bullet made of pure silver would do 2d damage. One made of 1880s English coin silver (925 fine) would do 2d-1. One made of 1920s English coin silver (500 fine) would do 1d. (And modern coins contain no silver.) Cheap "silver" jewelry and tableware are thinly plated with silver alloy; this metal has no effect on such fell beasts.

Silver-Coated or Silver-Edged Weapons: -1 damage per die, but the coating must be at least 90% silver.

geometries. Once the mirror catches a ghost's reflection, it must make a ST roll at -10 or be trapped inside it. Breaking the mirror frees the ghost. Each mirror can only hold one ghost; putting a new ghost in drives the old ghost out. There are rumors of a lost Leonardo masterpiece — entitled *Ulysses in Hades* or *The Vale of Purgatory* — painted using perspectives and ratios derived from the same equations. This painting, if it existed, would be priceless, and able to contain thousands of ghosts. An original 16th-century *specchia tormenta* (at least 17 were made) weighs 1 to 10 lbs., and sells for at least $100,000. Later Venetian glaziers made copies as best they could; the finest of these are the "Hapsburg mirrors," made between 1790 and 1840. GMs should reduce the ST penalties, and the cost, of these knockoffs.

Talking Board TL5

Beginning in the 1850s, French spiritualists used automatic-writing techniques to communicate with ghosts. The most common was a wooden planchette (a small board on casters or legs) with a pencil attached, which wrote via the medium's hand on paper placed beneath it. In 1890, the Baltimore inventor Elijah Bond applied for a patent for a "new planchette" which omitted the pencil, and replaced the paper with a board pre-printed with the alphabet, the numbers 1 to 0, and the words "Yes" and "No." In 1891 Charles Kennard bought Bond's patent and marketed his planchette as the "Ouija Board." He claimed that "ouija" was the Egyptian word for "good luck," according to spirits he contacted with the board. His business partner William Fuld took over in 1901, and drove the Ouija Novelty Co. to new heights until his mysterious death in a

fall from a flagpole in 1927.

Talking boards (the general name) allow sitters to contact ghosts without the Medium advantage or any other special powers. The ghosts nudge the planchette (via the sitters' hands) to spell out messages — but there is no guarantee that the messages will be accurate, polite, or from any specific spirit unless the board is used with a summoning or compelling ritual. *Wooden talking board:* $40, 2 lbs.

Electric Pentacle TL(5+1)

Invented by Thomas Carnacki in 1907, the electric pentacle marks the beginning of truly scientific ghost-breaking equipment. Forty mercury-vapor tubes set in a pentagram shape, wired in parallel to an induction coil, powered by two 2.2 kWs lead-acid batteries will repel spirits as the Pentagram spell (see pp. M124-125). The key is the specific wavelengths of blue light emitted by the tubes, which Carnacki determined to be those most resistant to spectral force. No ghost can cross the light barrier without winning a Quick Contest of Will versus the barrier's Power. Even fully materialized spirits or possessed humans cannot cross the pentacle, or throw any object at the tubes. However, the tubes are delicate, requiring an hour and a successful Mechanic (Electrical)/TL(5+1) roll to set up. Any critical failure on a physical skill by the person inside or near the pentacle is likely to break a tube, and hence the barrier.

A 40-tube electric pentacle has a Power of 30, weighs 20 lbs., and costs $2,500. It is 10.5 ft. in diameter (33 ft. in circumference), and has enough room in the central, protected pentagon for one person, who sits on the battery pack. More tubes allow larger pentacles. Power can be increased by simply increasing the amount of electricity, either by more batteries, better batteries, induction coils, or transformers.

Necrophone TL(5+n)

In the October 1920 issue of *Scientific American*, Thomas Edison announced that he was working on a machine to contact the dead. No plans or prototypes were discovered in his laboratory after his death in 1931. In a séance ten years later, Edison directed two electrical engineers to the blueprints. Edison's necrophone is a sensitive electrical valve, powered by a chemical electrolyte solution, which amplifies spirit voices captured by a large, trumpet-shaped aluminum dish-aerial apparatus. The ghosts speak through a microphone hooked up to the valve. Tuning the necrophone to a specific spirit requires something connected to that spirit or a summoning ritual. The ghost is not required to answer. A necrophone can also passively pick up ghostly "chatter" in an area, much like EVP. Using the necrophone requires an Electronics Operation (Communications)/TL(5+n) roll.

The necrophone uses 0.2 kW, weighs 22 lbs., and costs $800.

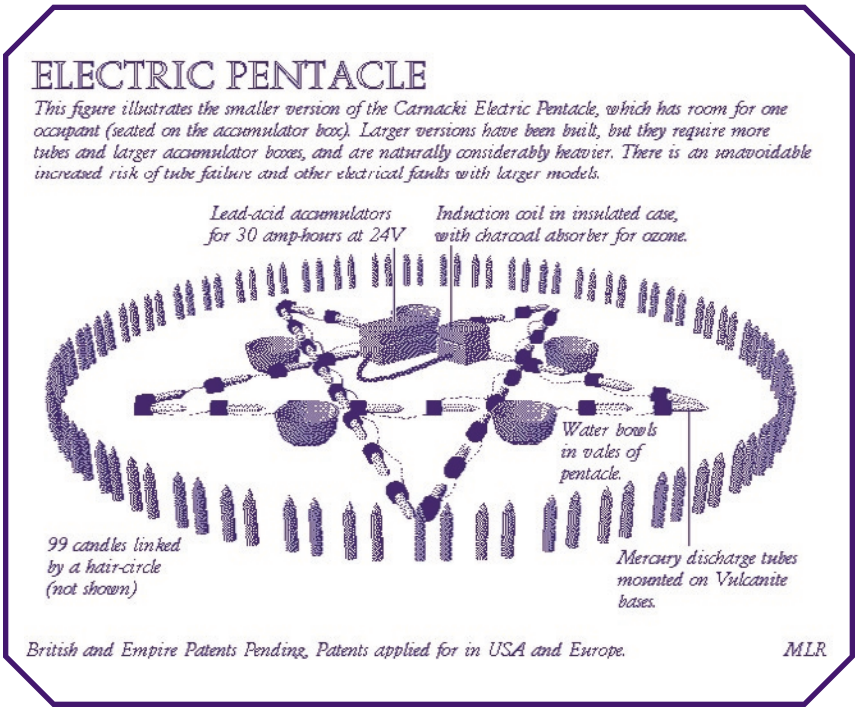
Shanghai Sandwich TL(6+1)

During his fringe researches in the late 1920s, Philo Farnsworth ran across the optical formulas used in the *specchia tormenta* (see pp. 63-64), and adapted them using Crookes tubes and selenium plates. He created a modern ghost trap, which boils down to a television camera filming its own screen. Any ghosts caught between camera and screen are trapped between them, unable to move or use their powers without making a ST -10 roll. (Fully materialized ghosts make the roll at -4.) The transmitter and receiver need only to be in line of sight; breaking this breaks the trap. Activating the equipment is a simple Electronics Operation (Communications)/TL(6+1) roll with a +6 bonus.

Hard-boiled ghost-hunters used this "Shanghai sandwich" in the 1930s and 1940s. It may be named after the "hall of mirrors" in the Orson Welles film *Lady of Shanghai*, or perhaps for the old custom of "shanghaiing" (kidnapping) unwilling sailors.

A descendant of this technology, infinite video imaging (IVI), has come into use with the advent of cheap video cameras and television sets. However, without the special tubes used in the Shanghai sandwich, IVI can only capture images, not actual ghosts, on videotape — a video equivalent of EVP. An IVI setup is easy; anyone who can work a camera can do it.

Farnsworth's Crookes transmitter: 2 kW, $40,000, 650 lbs. *Selenium receiver:* 0.2 kW, $1,600, 60 lbs.


ELECTRIC PENTACLE
This figure illustrates the smaller version of the Carnacki Electric Pentacle, which has room for one occupant (seated on the accumulator box). Larger versions have been built, but they require more tubes and larger accumulator boxes, and are naturally considerably heavier. There is an unavoidable increased risk of tube failure and other electrical faults with larger models.
Lead-acid accumulators for 30 amp-hours at 24V
Induction coil in insulated case, with charcoal absorber for ozone.
Water bowls in vales of pentacle.
99 candles linked by a hair-circle (not shown)
Mercury discharge tubes mounted on Vulcanite bases.
British and Empire Patents Pending. Patents applied for in USA and Europe.
MLR

Creating Gear

The Ghostbusters genre is rife with mad scientists and crazy inventions. It would seem incumbent for a player to choose Gadgeteer, Gizmos and Weird Science as skills when creating their characters, and yet most players don't because inventing skills are "too costly" or "too time consuming". ***GURPS Ghostbusters*** is a very cinematic game, so expectations of free technology and easily acquired inventions are high. Game Masters should discourage this impression.

Deus ex machina: It is a Hollywood cliché that a "new invention" introduced at the beginning of the movie (or TV episode) will save the day, then self-destruct and never be seen again. Not every team is going to have an Egon Spengler or a Ray Stantz, (and certainly not both!) nor should the GM create NPCs of similar calibre to "help the game along". There are enough ultra-tech and mundane gadgets in this book to safely counter almost any supernatural threat the players could encounter, so there isn't really a need for new gear. So, what can a GM do to quench the thirst of tech hungry players with a lack of commitment for creating it?

First Things First: Players should be encouraged to check out New Inventions, Gadgeteering, and Gadgets for Non-Gadgeteers, pp. B473-479 before finalizing their character designs. The GM should allow for the cinematic inventing rules and maybe substitute Weird Science for Engineer (Electronics, etc.) or Mechanic.

Lazy Options: There can be *ONE* and only one NPC with gadgeteer skills, and everyone else *must* buy the 15-point Unusual Background (Gadgeteer Friend) on p. B477. The inventions will not function for those who do not buy the Advantage. Only PCs should be allowed to perform Quick Gadgeteering (p. B476).

The Final Option: New Gear is entirely in the hands of the GM. Unless players step up to the plate to embark on the arduous process of inventing, all new technology in the campaign should appear at GM's whim. It should never be free and it should never appear "just in time".

An annual GBI catalogue of new equipment could be issued. If so, there should be a *lot* of tech in it, much of it useless with confusing, florid descriptions, so that the players don't know exactly what to buy, or spend a fortune on gadgets they don't need, or that just don't do the job as advertised. Above all it should be very expensive.

Kirlian Camera TL6

Semyon and Valentina Kirlian developed Kirlian photography in 1939 Soviet Kazakhstan. The technique involved placing an organism or object on a photographic plate and subjecting it to a high-voltage, high-frequency electric discharge. Developing the plate reveals a halo or aura with a successful Photography roll. The plate can be set anywhere a ghost is likely to appear, and the camera triggered remotely. Kirlian photographs require low-speed film; the shutter stays open for up to three seconds. They reveal any spirits, and the aura of any living or undead beings in contact with the plate, as the 30-point version of Detect. Interpreting photos may require further tests of Psionics, Occultism, or Hidden Lore (Spirit Lore), at the GM's discretion.

A no-frills TL6 Kirlian camera with polarized film costs $595 and weighs 3 lbs. A modular TL7 camera with a frequency tuner, tabletop electrode plate, and real-time polarized viewer costs $1,200 and weighs 6.5 lbs. A late TL7 Kirlian digital camera with "liquid sample" attachments and real-time motion-capture technology costs $9,700 and weighs 11 lbs. This includes rudimentary aura-analysis software (Psionics-12, or +2 to skill).

EM Aura Reverser TL(6+n)

Building on Carnacki's work, a New York parapsychologist created the EM aura reverser in 1970. Essentially a "spiritual jammer," the reverser drains power from any living or undead being within its spherical range. Each minute the reverser is operating, its range increases by 3 yards (to a maximum of 100), and it drains 1 HT from its victims. Lead, or any other radiation shielding, will protect against the reverser as per the rules on p. B436. Getting the reverser set up, and checking wave-lengths against local conditions, requires three hours and an Engineer (Psychotronics)/TL(6+n) or Psionics/TL(6+n) skill roll. 380 cubic feet, $70,000, 500 lbs.

Spiricom TL7

In 1980, electrical engineer George Meek and medium Bill O'Neill built Spiricom, a machine for communication with the dead. They used it to speak with deceased NASA scientist George Mueller, who helped them perfect the Spiricom Mark IV by 1982. This system uses multiple-frequency tone generators to isolate ghostly voices from a room's "white noise" and apparently creates a spiritual "carrier wave" to speak with or summon a specific spirit. Ascended and evolved spirits come in on the 29.5 MHz band or higher. Tuning the Spiricom to lower frequencies contacts baser, even inhuman, spirits. Operating the Spiricom requires 1d6x10 minutes of tuning and a successful Electronics Operation (Communications)/TL7 roll. Spiricom technology functions far more reliably with a medium or psychic operator; without a medium, attempts to contact a specific spirit are at -6 to skill.

Spiricom Mark IV system: 20 cubic feet, $3,200, 80 lbs. Meek and O'Neill have released the plans for free, so a successful Engineer (Psychotronics) roll might let Ghostbusters on a budget build one for less.

Occult Readings

Some of the following works will be a part of the equipment inventory of the average Ghostbuster, like *Tobin's Spirit Guide*, others such as the Necronomicon could be the focus of a life-long *Holy Grail* type quest.

De Vermis Mysteriis: *The Mysteries of the Worm* is the work of Ludwig Prinn, an alchemist and necromancer, who boasted attaining a miraculous age before being burned at the stake in Brussels during the witch trials in the late 15th century. Prinn maintained that he was captured during the Ninth Crusade in 1271, and attributed his occult knowledge to studying under the "wizards and wonder-workers of Syria" during his captivity. The book is comprised of "spells and enchantments", particularly those that can summon strange entities. The book contains references to "such gods of divination as Father Yig, dark Han, and serpent-bearded Byatis." Prinn implies knowledge of Nyarlathotep, "the oldest god of all Egypt". The book provides information on the cults of Bubastis and Sebek, and on the Pharaoh Nephren-Ka's worship of Nyarlathotep.

Magicians, Martyrs, and Madmen: By Leon Zundinger. A collection of stories about magicians, martyrs, and madmen, giving detailed biographies of them (including Prince Vigo Von Homburg Deutschendorf). If a Ghostbuster makes a Research check, access to the book bestows a +2 bonus to Hidden Lore (Occult Lore) checks pertaining to the topic he researches.

The Necronomicon: Literally "Law of the image of the dead" this evil tome by the "Mad Arab" Abdul Alhazred, is undoubtedly a substantial text, as indicated by Wilbur Whateley who consulted the "unabridged" version for a spell that would have appeared on the 751st page of his own defective Dee edition. Some editions have been disguised. A John Merrit located a copy mislabelled *Qanoon-e-Islam* in the library of Joseph Curwen. This book has been translated from the original Arabic into Greek, Latin and partially into English. There are only 7 copies known to be extant.

The Roylance Guide to Secret Societies and Sects: Similar to *Tobin's Spirit Guide*, only it specializes in secret societies, sects, and the beings they worship (including Zuul, Vinz Clortho, Volguus Zildrohar, Lord of the Sebouillia). If a Ghostbuster makes a Research check, having access to a copy of this book bestows a +2 to Hidden Lore (Conspiracies) checks pertaining to the topic he researches.

Saracenic Rituals: Ludwig Prinn's lost book which is said to have "revealed the lore of the efreet and the djinn, the secrets of the Assassin sects, the myths of Arabian ghoul-tales, the hidden practices of dervish cults" and "the legends of Inner Egypt".

Spooks Illustrated: In the 1930s, Charles Foster Hearse began his publishing empire, featuring such eclectic magazines as *Spooks Illustrated*, which would eventually be read by all four of the future Ghostbusters (especially the swimsuit issue). Hearse would be succeeded by his heirs; son Charles Foster Hearse, Jr.; and in 1984, grandson Charles Foster Hearse III. If a Ghostbuster makes a Research check, a subscription to *Spooks Illustrated* bestows a +1 bonus to Research checks that involve the Occult and Hidden Lore (Occult Lore) skills.

Technology Tomorrow: A futuristic technology magazine that Egon Spengler reads. If a Ghostbuster makes a Research check, a subscription to *Technology Tomorrow* bestows a +1 bonus to Research checks involving Weird Science and any other related science or engineering skills.

Tobin's Spirit Guide: Written by John Horace Tobin and published in 1920, *Tobin's Spirit Guide* is basically a collection of ghosts, occultists and secret societies, with their powers and skills explained (including Ivo Shandor, the architect of 555 Central Park West, and the secret society he started that worshiped Gozer). The Ghostbusters commonly use this book. If a Ghostbuster makes a Research check, the book bestows a +2 bonus to Occult or Hidden Lore (All specialties) rolls pertaining to the topic he researches.

Unaussprechlichen Kulten: The first edition of *"Nameless Cults"* appeared in 1839 in Düsseldorf. The English edition was issued by Bridewall in 1845, but it was badly translated. A heavily expurgated edition was issued in New York by Golden Goblin Press in 1909. Original editions in German have a heavy leather cover and iron hasps. Few copies still exist because most were burnt when word of author Friedrich Wilhelm von Junzt's gruesome demise became public knowledge.

Who's Who and What's That?: A popular paranormal publication. If a Ghostbuster makes a Research check, a subscription to *Who's Who and What's That?* bestows a +1 bonus to Research checks that identify scientific personalities and Current Affairs (Occult, Popular Culture and Science & Technology) rolls.

Equipment List

TL	*Name*	*Weight*	*Cost*	*Bulk*	*Malf*	*Range*	*ST*	*HP*	*DR*	*LC*	*PU*	*Notes*
7	Alpine Gear	53 lbs	$800	-2	18	—	11	28	4	4	1	
8	Anti-slime suit	12 lbs	$767	-8	—	—	10	18	2	4	1	
8+1	Atmospheric Ionization Anlzr.	8 lbs	$250	-1	17	1 ft.	—	8	2	4	0.25	
8+1	Aura Video-Analyzer	112 lbs	$1,200	—	15	1 ft.	—	18	2	4	NP	
6	Bullhorn	2 lbs	$47	—	18	400 yd.	—	5	2	4	0.25	
8	Cellular Phone	0.25 lb.	$70		14	∞		2	2	4	0.02	
6	Compass	neg. wt.	$65	—	18	—	—	1	2	4	NW	
0	Dowsing Rod	var.	var.	—	—	4 yd.+	—	2	2	4	0.02	[1]
6	Duct Tape	1 lb.	$8	—	19	60 yd.	—	8	2	4	0.03	
6	Duct Tape – weather-resistant	1 lb.	$16	—	19	60 yd.	—	8	4	4	0.03	
8+2	Ecto-containment – DCU	5,000 lbs	$600,000	—	16	0 ft.	—	116	4	2	—	
8+1	Ecto-containment Unit – ECU	5,000 lbs	$83,000	—	17	0 ft.	—	116	4	2	—	
8+1	Ecto-goggles – Military Unit	1.5 lbs	$16,000	-1	15	250 ft.	—	4	2	2	0.2	[2]
8+1	Ecto-goggles – Standard Unit	5 lbs	$9,000	-1	16	200 ft.	—	7	2	4	0.2	[2]
5+1	Electric Pentacle	20 lbs.	$2,500	—	11	33 ft.	—	10	2	4	1.5	
7	Electrostatic Generator	15 lbs	$85	—	13	10 yd.	—	9	2	4	1.5	
6+2	EM Aura Reverser	500 lbs.	$70,000	—	13	380 cf.	—	28	2	4	4	
8	EMF Detector	0.5 lb.	$200	—	14	5 ft.	—	3	2	4	NW	
8	Fiberscope	2 lbs.	$2,250	—	15	1 yd.	—	5	2	4	0.04	
8	Fiberscope*	3 lbs	$3,650	—	15	1 yd.	—	6	2	4	0.05	
8	Geiger Counter	0.5 lbs	$460	—	17	—	—	3	2	4	0.03	
1	Ghost Sword	3.6 lbs. +	$ 22,700+	—	—	1 yd.	10	13	6	2	0.1	[1]
8+1	Ghost Trap – Bio-Electric	29 lbs	$18,000	—	15	30 ft.	—	12	4	3	0.6	[3]
8+1	Ghost Trap – High-capacity	10 lbs	$600	—	16	20 ft.	10	9	4	3	0.2	[4]
8+1	Ghost Trap – Standard Unit	10 lbs	$500	—	16	20 ft.	10	9	4	3	0.2	[4]
8+1	Ghost Trap – Super Trap	12 lbs	$550	—	16	20 ft.	10	9	4	3	0.2	[4]
8+1	Ghost Trap – Tripod Trap	28 lbs	$17,000	—	15	30 ft.	—	12	4	3	0.6	[3]
8+1	Ghost Trap – Vehicular	20 lbs	$650	—	14	30 ft.	—	10	4	3	—	
8+1	Giga-meter	2 lbs	$1,200	—	13	1 mile	—	5	2	4	0.1	[2]
7	Glow Stick	0.25 lb.	$1	—	18	2 yd.	—	1	2	4	NW	
8	GPS Receiver	0.5 lb.	$200	—	16	∞	—	3	2	4	0.03	
7	Headset Radio	neg. wt.	$50	—	14	< 1 mile	—	1	2	4	NW	
8	Headset Radio – Encrypted	0.5 lb.	$5,000	—	15	1 mile	—	3	2	4	NW	
8	Headset Radio – Tactical	1 lb.	$700	—	14	1 mile	—	4	2	4	NW	
8	Infrared Camera	3.5 lbs	$6,000	—	18	∞	—	6	2	4	0.15	[5]
8	Infrared Flashlight	1 lb.	$30	—	17	10 yd.	—	4	2	4	0.04	
6	Kirlian Camera	3 lbs.+	$ 595+	—	15	∞	—	6	2	4	4	[1, 5]
8	Kryptonite Lock and Chain	var.	$110+	—	18	1 yd.	15	—	6	4	NW	[1]
8	Laptop Computer	5.4 lbs	$2,800	—	16	—	—	7	2	4	0.05	
8	Light-Intensifier Goggles	1.5 lbs.	$ 6,00	—	15	∞	—	4	2	4	0.05	[5]

Pack Units

To make assembling and packing gear easier for the players and the GM, it is suggested that discreet "pack units" be used for calculating how much equipment can be carried. A pack unit is considered to be about the size of a standard proton pack. The storage area at the rear of a replica Ecto-1 is capable of holding 12 pack units. The pull-out rack for the proton packs on the left-side of the compartment holds 5 pack units, (literally 5 proton packs) while the rest of the rack accounts for one more pack unit. That leaves 6 pack unit spaces on the other side of the car for things like ghost traps.

The equipment chart on pp. 68-69 has a column labelled PU which is the pack unit size for that item. Some items like PKE badges have negligible weight (NW) and take up space only in very large quantities. Objects like the *Spiricom* that are too bulky or fragile to be moved, or must be completely disassembled are labelled NP for "not portable". Some equipment appears in fractions of pack units; when placing items like this in the Ecto-1 the fractions should be rounded up. Some larger items, like the Ecto-2 and 3 may have special packing requirements. The Ecto-3 for instance, must be folded down and placed into it's own reserved space in the rear wheel hub.

Equipment List (continued)

TL	*Name*	*Weight*	*Cost*	*Bulk*	*Malf*	*Range*	*ST*	*HP*	*DR*	*LC*	*PU*	*Notes*
4+2	Moreton Jar	55 lbs.	$2,200	—	—	10 ft.	—	14	2	4	2	[1]
5+2	Necrophone	22 lbs.	$800	—	12	∞	—	12	2	4	0.75	
8+1	PKE Badges	neg. wt.	$4	—	—	4 ft.	—	1	2	4	NW	[2]
8+1	PKE Meter	1.5 lbs	$1,000	—	13	60 ft.	—	4	2	4	0.1	[2]
7	Police Band Radio	2 lbs	$35	—	18	5 miles	—	5	2	4	0.15	
8+1	Proton Pack – Bio-Electric	47 lbs	$21,000	-8	17	max.190	11	14	2	3	1	[6]
8+1	Proton Pack – Standard Unit	43 lbs	$23,000	-8	16	max.190	11	14	2	3	1	[6]
7	Scuba Gear	52 lbs	$1,300	-9	—	—	—	14	4	4	1.2	
6+1	Shanghai Sand. – Crookes	650 lbs.	$40,000	—	14	∞	—	32	2	4	4	[5]
6+1	Shanghai Sand. – Selenium	60 lbs.	$1,600	—	13	∞	—	16	2	4	4	[5]
8	Shoulder Light	1 lb.	$50	—	15	12 yd.	—	4	2	4	0.05	
8	Slime Blower	50 lbs	$8,700	-10	15	10 ft.	12	14	4	4	1.5	[6, 7]
4+1	Specchia Tormenta	1-10 lbs.	$100,000	—	—	∞	—	8	2	4	0.2	[5]
8	Spectrometer	120 lbs	$12,000	—	18	—	—	20	2	4	NP	
7	Spiricom Mark IV	80 lbs.	$3,200	—	12	20 cf.	—	18	2	4	NP	
8	Squirt Gun	6 lbs.	$30	-1	18	9 yd.	7	7	2	4	0.2	[7]
8	Stroboscope	2 lbs	$1,425	—	16	30 ft.	—	5	2	4	0.3	[8]
5	Talking Board	2 lbs.	$40	—	—	—	—	3	2	4	0.06	
8	Thermal Detection Device	1 lb.	$600	—	17	10 yd.	—	4	2	4	0.03	
8	Thermographic Film:	neg. wt.	$1	—	—	—	—	1	2	4	NW	[9]
8	Tone Generator	5 lbs	$115	—	17	20 ft.	—	7	2	4	0.06	
8	UV Flashlight	5 lbs.	$70	—	16	15 yd.	—	7	2	4	0.06	
8	UV Flashlight - High Intensity	8 lbs.	$225	—	16	20 yd.	—	8	2	4	0.07	[10]
8	Walkie-Talkie	1 lbs	$40	—	15	< 1 mile	—	4	2	4	0.03	
7	Zippo™ Lighter	neg. wt.	$20	—	10	—	—	1	2	4	NW	

[1] There are many variables for this item. See its individual entry for accurate information.

[2] Range given is a radius.

[3] PU of .6 assumes tripod legs are stowed in the storage tube atop the Ecto-1.

[4] Weight assumes foot pedal and line are not attached.

[5] Range is limited to the line of sight.

[6] Weight includes backpack and thrower.

[7] Weight of unit when empty.

[8] PU assumes unit is in its carrying case with accessories.

[9] Cost is per exposure.

[10] High-intensity handheld UV lamp must be plugged into the wall, but does quadruple sunlight damage.

* With video camera and 4" LCD monitor.

Note: NW stands for "Negligible Weight" not NO weight. The GM is responsible for setting limits on how many pieces of NW equipment can be put into a vehicle or carried at one time by a PC.

Chapter Seven

Vehicles

The vehicles used by the Ghostbusters are almost as distinctive as the equipment that they wear. The Ecto-1 alone is recognized the world over, and has earned GBI countless marketing dollars in the form of toys and model-kits, not to mention the full-sized replicas that are sold to new Ghostbuster franchises that go "the whole nine yards" when they start up their branch offices.

None of the vehicles listed here are part of the franchise contract purchase price, and no franchise is required to buy any of them. Each of them is available for purchase from GBI. Fully assembled or kit versions may be ordered for ease of transport to franchises far away from the New York City offices.

The Ecto-1

The Ecto-1 is a 1959 Cadillac Miller-Meteor limo-style end loader combination car (either hearse or ambulance) used by the founding Ghostbusters.

The original vehicle was purchased by Ray Stantz for the relatively high price of $4,800 (over $9,400 when scaled up for inflation) in a poor state of repair.

After the necessary reconstruction, it was used to carry the team's ghost-capturing equipment, as well as transporting the Ghostbusters through New York City. It has a distinctive siren wail. Its features include a special pull-out rack in the rear containing the staff's proton packs, which facilitates a quick retrieval without the complication of having to reach into the vehicle's rear. There are also various gadgets mounted on the top, whose function is revealed under Special Modifications on pp. 71-73. Some of the equipment includes anti-ghost weaponry and defenses. It was originally designed to be a much more high-tech vehicle, with an almost artificial intelligence. Unfortunately, Ray Stantz and Egon Spengler became too busy with the day-to-day business of ghostbusting to continue with the execution of these plans.

It is rumored that work had been done to provide the vehicle with the capability of inter-dimensional travel. If this is the case, this feature has not yet been made available to the rest of the Ghostbusters franchise (possibly because GBI is in negotiations with Sony to produce a third movie which involves a recent adventure they had in an alternate dimension that resembled a hellish version of New York City – the shooting title; *Hellbent*).

> *"Everyone can relax, I found the car. Needs some suspension work and shocks and brakes – brake pads, lining, steering box, transmission, rear end…"*
>
> *— Ray Stantz, "Ghostbusters"*

"Ectomobile"

The Ecto-1 was never called the Ectomobile. The word "Ectomobile" was coined by The BusBoys in the song *"Cleaning Up The Town"* from the *Ghostbusters* movie soundtrack.

The word Ectomobile has since been trademarked by GBI and can be used by any franchisee.

Ecto-1a

The Ecto-1a and the Ecto-1 are essentially the same vehicle. The only significant difference is the arrangement of roof rack to allow for a substantial drum

arrangement at the rear of the roof rack to hold *mood slime*. The next most noticeable upgrades are the digital announcement boards on each side of the roof, and two forward facing loudspeakers for broadcasting Ghostbuster advertisements and contact information.

The License Plate.

The car is called the Ecto-1 because of its custom ECTO-1 license plate.

While some franchises have been able to secure Ecto-1 plates for cars in their territories, the popularity of the *Ghostbusters* movie and it's sequel has made them a very popular item with movie and Ghostbusters fans (called "ghost-heads").

Most franchises have opted to pass on purchasing these expensive vanity plates and have simply registered their vehicles with standard government issued plates.

The Use of Sirens and Flashers

Although the Ghostbusters have been shown to use sirens and emergency flashers in the popular media, this is not necessarily an accurate representation of reality. In most jurisdictions, the use of sirens and rotating flashers is restricted to police and emergency service vehicles such as fire trucks and emergency medical units. Flashers without sirens are sometimes allowed on slow-moving roadway equipment like tow-trucks, which are usually required to purchase a special license for this purpose.

Although all replica Ecto-1 cars sold by GBI come with working flashers and sirens, it is up to the individual franchise owners to research local laws and secure the proper permission to use this paraphernalia in their own territories. Likewise owners are responsible for any fines issued for equipment misuse.

Special Modifications

Aside from the obvious external modifications to the Ecto-1, there many others to take note of as they affect the speed, handling and fuel consumption of the vehicle. Below is a list of the standard alterations and equipment found on a replica Ecto-1 as sold by GBI. Note that many fanciful accessories seen in *The Real Ghostbusters* cartoon are *not* available — for example, the inflatable raft-like flotation device used to carry the car across water.

AC Unit: There is a large air-conditioning unit on the roof, originally because the unmodified Cadillacs did not come with AC. The AC unit has become standard operating equipment on newer models because an Ecto-1 can get *really hot* with all the equipment running.

Access ladder: There is a ladder on the passenger side of the car near the rear that allows access to the roof equipment for modifications or repair.

Compressed Air Tanks: There are two yellow tanks of compressed air on the driver's side of the car. No one knows why they're there. Someone must have thought they'd be handy.

Directional Antenna: This antenna can be used by both the onboard giga-meter and the police band radio.

Electrical Power Generator: The car batteries are not powerful enough to run all the extra equipment located in the roof-rack of the Ecto-1. Hence, there is a small but powerful generator located up there as well. The generator shares the car's fuel, so usage must be gauged for both the mileage and power output if the Ghostbusters are worried about making it into the next town.

If the hose from the gas tank to the generator becomes damaged, the car will still run, but the generator will be unable to pull fuel up the pipes and it will stop working.

The generator can run for 12 hours at 50% load (2,000 watts) using 3.7 gallons of fuel. The generator has an HT 3x and a DR 2 while the hose has an HT 2f and a DR 1.

Emergency Audio: The Ecto-1 has an ambulance siren and a megaphone mounted on the roof.

Emergency Lighting: The Ecto-1 has a red rotating police "Gum ball" light, four red emergency spots, a single white spotlight. There are also blue rotating police bar lights at the front and rear of the roof.

Fuel Usage: The Ecto-1 is not exactly fuel efficient, but it isn't a massive gas-hog or polluter either. It gets 18 miles per gallon – city driving and 23 m.p.g. – highway driving. The fuel tank holds 20 gallons, but this is shared by the generator when it is in use. See above.

Ghost Trap: The Ecto-1 is outfitted with the vehicular ghost trap (see p. 54) which sees little use. The trap is in a fixed position and can only capture targets immediately in front of the car. There is also the problem of bystanders staring into the trap when it gets opened.

Giga-meter: A directional antenna is mounted on the roof to collect data, like a giant giga-meter. It works exactly as a normal unit, but with a range of 2 miles. Because of the size and mobility, it is ideal for triangulating locations based on PKE readings. The unit is controlled by a panel on the dashboard, which is also where the data is displayed.

Citizens' Band (CB) Radio: A short-distance, simplex radio communicator operating on a selection of 40 channels within the 27 MHz (11 meter) band.

A CB *whip* antenna, in excess of 15 feet runs the length of the Ecto-1 for communications between it and any 'base station' (with a big, high antenna). Expect two to five miles range between two cars, and as many as ten or more

miles between a base station and a car.

CB does not require a license and, unlike amateur radio, it may be used for commercial communication.

Fiberglass Body: To lighten an already immense load, all Ecto-1 replicas are fitted with structurally reinforced fiberglass bodies on the chassis frame.

Load Capacity: Let's face it, Ghostbusters love their gear. If they could, they would bring along everything, *and* the kitchen sink. As noted above, the Ecto-1 is built to carry a lot, but weight is not the only thing that need concern someone packing the vehicle for a job. The other thing to consider is bulk.

There is room in the front seat area for the driver and one passenger. Monitoring equipment for the apparatus on the roof makes this area too tight for either person to where proton packs or any other equipment bigger than a loaf of bread.

The rear seats are rather more spacious since there is no gear set up back here. Three adults can fit in snuggly or only two if wearing proton packs. Firing from the back seat puts a -2 modifier on the Beam Weapons skill due to the constriction of movement from the lack of space and problems involved with wedging a human torso, plus a proton pack through a window in order to fire. Modifiers for the motion of the vehicle and skill of the driver may also be applied at the GM's discretion.

The rear storage area contains a rack that can hold 5 proton packs and takes up the entire driver's side of the compartment. The rack can be removed if necessary, but the rails that it rides on are permanently installed.

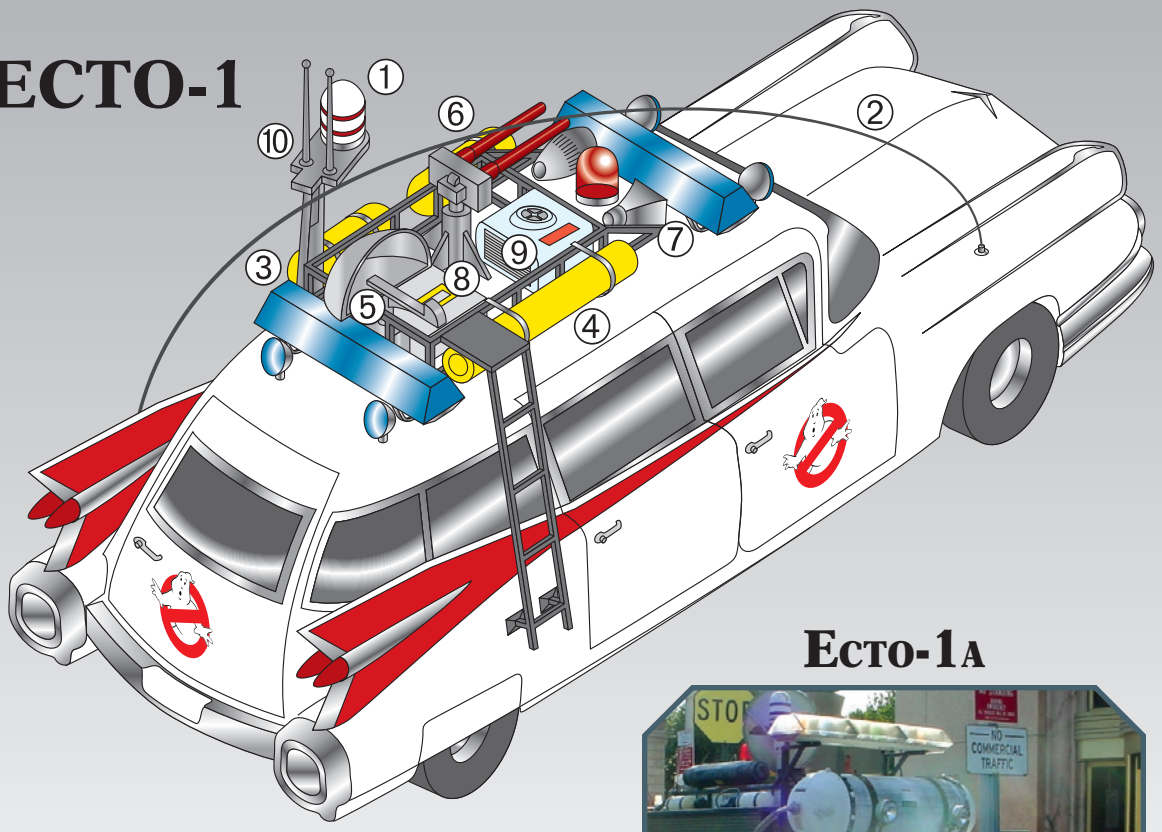
The passenger side of this area is free of any permanent fixtures to accommodate whatever equipment might be required. The Ecto-2 can fit in this space when disassembled and folded down.

For more information on how much can be fitted into a standard Ecto-1 replica, see Pack Units on p. 68.

Marine Radome: A marine radome is mounted on a pole above the rest of the roof equipment. It contains a motion senor augmented with PKE meter technology. When switched on, it will detect any PKE spikes near the Ecto-1. When such are detected, it sends a signal that causes the onboard computer to generate an ionized charge on the skin of the car, which has an opposite charge to that created by proton packs, effectively keeping ghosts away from the vehicle.

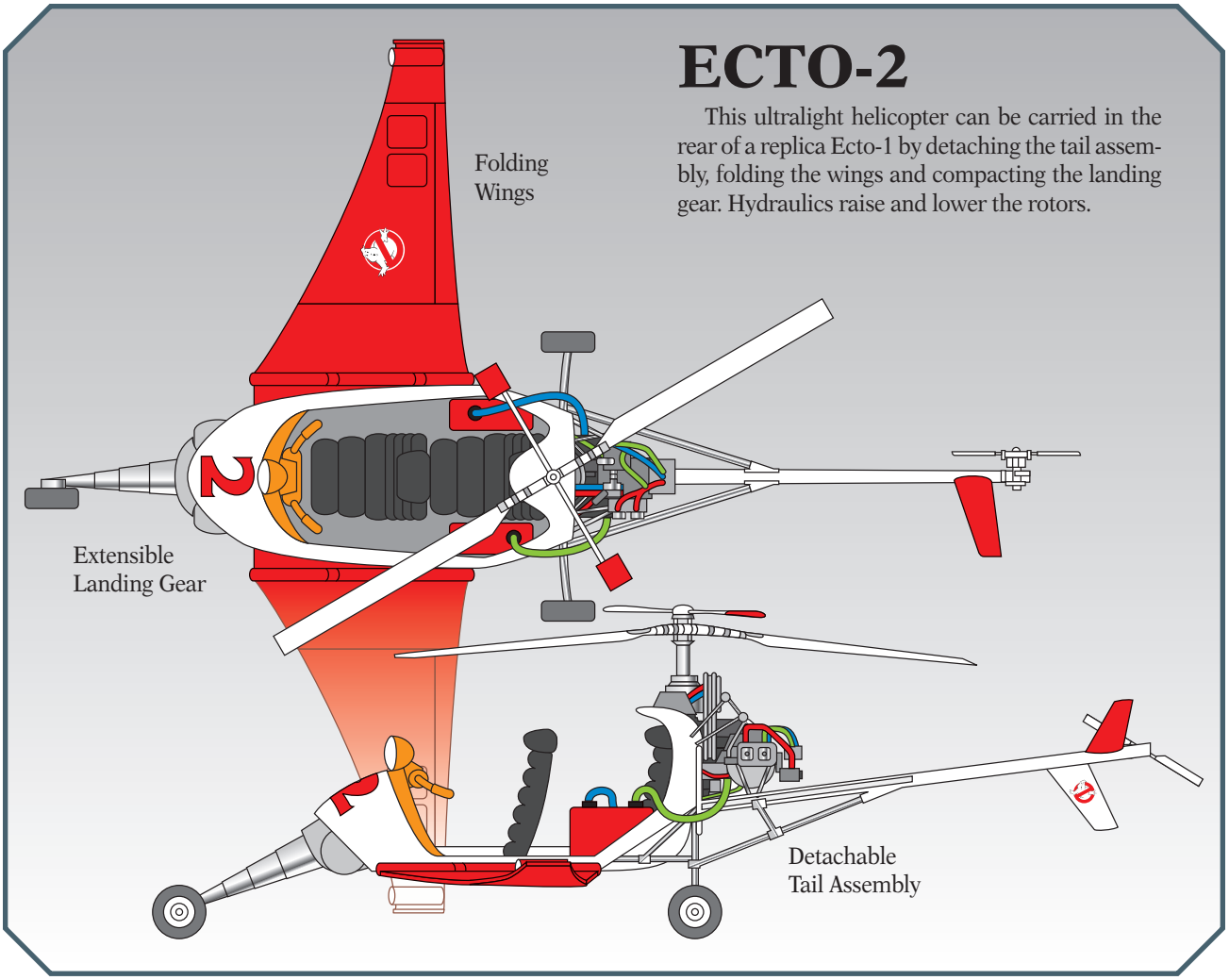
Police Band Radio: With a range of

ECTO-1



1 Marine Radome
2 CB Whip Antenna
3 Compressed Air Cylinders
4 Storage Tube
5 Directional Antenna
6 TV Antenna
7 Megaphone
8 Vehicular Ghost Trap
9 AC Unit
10 Aerials

Ecto-1a


ECTO-2
This ultralight helicopter can be carried in the rear of a replica Ecto-1 by detaching the tail assembly, folding the wings and compacting the landing gear. Hydraulics raise and lower the rotors.
Folding Wings
Extensible Landing Gear
Detachable Tail Assembly

twenty miles, Ghostbusters can keep up on emergency situations or breaking police news.

Civilians are not allowed to broadcast on emergency frequencies, but it could be used as a "last chance" option to call for help. (It can only be used once, and there *will* be legal repercussions.)

Storage Tube: There is a long yellow tube that runs the length of the passenger side of the car (marked with deceptive radioactivity stickers). It is usually empty, but can be used to carry odds and ends such as the tripod mounts for the tripod ghost traps.

Suspension: The Ecto-1 is designed to carry a maximum cargo of 1,500 lbs (including passengers) plus fuel. That roughly equates to 5 proton packs, the Ecto-2 and four passengers with a little room left for a ghost trap or two.

Fully loaded and fueled, the weight of the Ecto-1 is slightly over 2 tons. Although the chassis and engine are designed with this weight allowance in mind, the mass of the vehicle when moving at anything but a sedate pace requires that the driver take a -4 penalty to all Driving skill rolls in situations where such rolls are required.

TV Broadcast Antenna: This was originally meant to broadcast "Ghostbusters in Action"; an advertising scheme of Peter Venkman's. This plan was abandoned due to costs and legal issues. The antenna is still handy for creating localized static interference for people or ghosts that the Ghostbusters don't want to have broadcasting or receiving signals.

Ecto-2

The Ecto-2 is a small, open, two-seat, ultralight helicopter (heavily merchandised by GBI as toys and appearing in cartoons and comic books).

The Ecto-2 is small enough to be folded down and carried within the Ecto-1. As per most of the USA FAA's regulations for "Ultra-light Aircraft", this vehicle has less than 5 US gallons fuel capacity, an empty weight of less than 254 pounds, a top speed of 55 knots, a maximum stall speed not exceeding 24 knots, and is only allowed to fly during daylight hours and over unpopulated areas. Weight allowances have been made since the Ecto-2 is legally classified as a "Trainer" because it has two seats.

In the United States no license or training is required by law for ultralights, but training is highly advisable.

To fly the Ecto-2 requires the Piloting skill. The breakdown is as follows; Helicopter -4, Ultralight -2, or Autogyro with no modifiers. Attempting to fly without training has a modifier of -8.

It takes from 4 to 10 minutes to unpack and assemble the Ecto-2 for flight. For each minute less than the optimal 10, add +1 to the Malf number that must be rolled against in the case of damage and/or a malfunction. The Malfunction number for the Ecto-2 is 17.

The Ecto-2 is capable of lifting two people weighing approximately 200 lbs. each, plus a single proton pack and ghost trap.

Ecto-3

The Ecto-3 is a collapsible, motorized unicycle with a sidecar that folds up into Ecto-1's passenger-side rear fender. Essentially a unicycle with a powerful lawn mower engine, the Ecto-3 sports a tiny sidecar with it's own wheel making it a uniquely two-wheeled unicycle. The second wheel in no way helps balance the unicycle and some may feel it makes the thing even more difficult to maneuver. It takes about 2 minutes to assemble the Ecto-3, but it can take an additional 2 minutes to get it started.

The sidecar is not spacious, having a foot print for an average-sized man to kneel in. Characters with the Fat disadvantage or a + size modifier cannot ride in the sidecar.

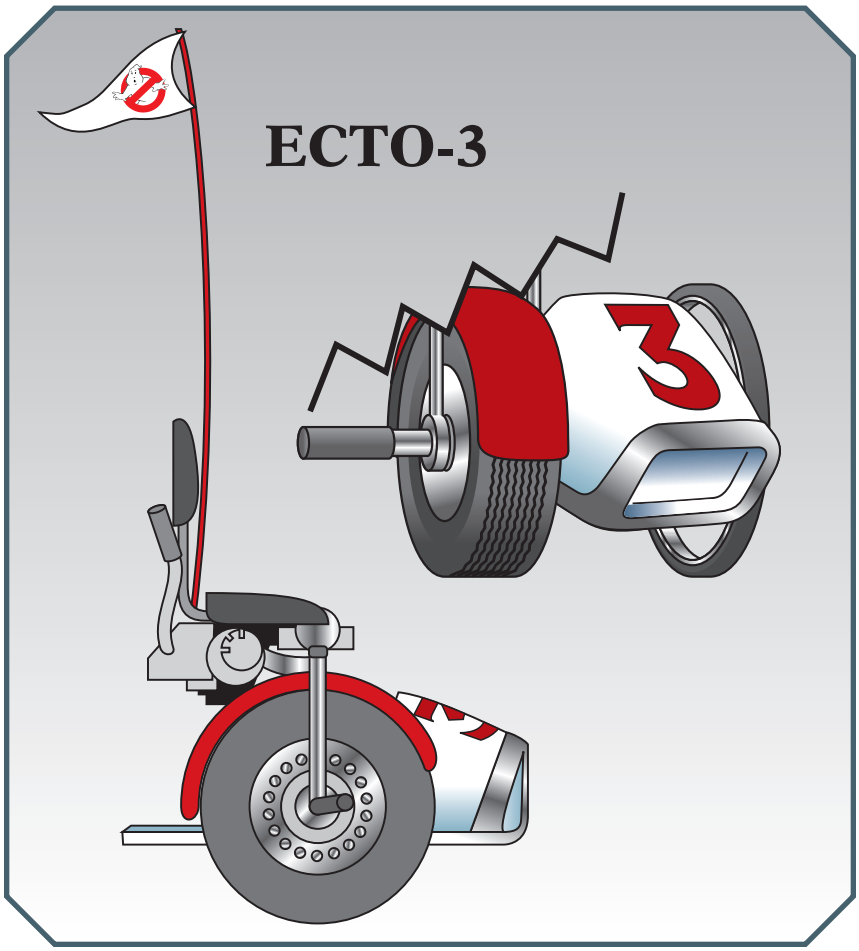
A Driving (Motorcycle) skill or the Perfect Balance advantage is a prerequisite to successfully operate this vehicle with any degree of safety. Despite its having two wheels, the Bicycling skill cannot be used as a default for driving this vehicle unless the character has a Unicycle specialization, in which case the skill would be at a -4.

The Ecto-3 has a maximum safe speed of approximately 45-50 mph, but could reach 75 mph if necessary. The GM should apply negative modifiers at such speeds. Motorcycle helmets are required by law.

Non-Ectos

Occasionally toys and other merchandise are inappropriately named by manufacturers and become part of the public's perception of the "Ghostbusters Mythology" while being, in reality, entirely fabricated. Toys, posters and now Internet images of Ghostbusters manipulated with software like Photoshop are capable of altering the public image of those working under the auspices of Ghostbusters International.

Actual Ghostbusters working in the field must often face public misconceptions about their work and their equipment, generated by the mass media. But in the end, it is all worth the trouble to the folks at GBI who can turn the myth into moolah.



Ecto-3 (jet)

Initially designated the Ecto-3, there was a one-shot, time-distortion, jet-like vehicle invented by Egon. This vehicle was renamed the Ecto-4 after Ray debuted the more stable unicycle version. Eventually the jet concept was entirely abandoned.

Ecto-3 (go-kart)

There was a go-kart-like vehicle also dubbed the Ecto-3 by toy distributors. This device was never a GBI sanctioned vehicle at all, but merely the inspiration of some toy company executive.

Ecto-4

This is a miniature rocket jet was designed exclusively for Ghostbuster comic books and was never actually built. The media have build it into the Ghostbusters mythology.

Ecto-500

This ridiculous, souped-up sports car was exclusively a product of toy merchandising and never existed in real life. It came complete with oversize exhaust pipes and oversized engine. The engine had ghost catching nozzles that jutted out from the front of it.

Ecto-Bomber

A toy based on events of an adventure the original four Ghostbusters had. They used a white airplane against a creature nick-named "The Slob". The name comes from the toy, as the actual bomber was never named or used again.

The confusion over the Ecto-bomber name resulted in the GBI regulations about using the "no ghost" logo and the "Ecto" designation when naming auxiliary craft. See the last paragraph of Alternate Ectomobiles on p. 75.

Ecto-Ichi

This was an extremely high-tech six wheeled Ectomobile created for use by the Ghostbusters on a mission in Japan. It was capable of flight and traveling over water like a hovercraft.

It was destroyed by a Godzilla-like movie monster on it's first mission and never rebuilt. GBI has no official connection with the builders of this unique vehicle and thus no legal right to use it's likeness or to built prototypes along the same lines.

Alternate Ectomobiles

The Ghostbusters franchise contract stipulates that all trademarked ghostbusting equipment must be purchased through GBI. It goes without saying that knockoffs of proton packs and ghost traps don't exist because no one outside, of the core group of company founders, knows how they work. However, should anyone find a way to violate this clause, he/she would be subject to losing his/her franchise license.

Franchisees are free to purchase any additional non-GBI equipment that they feel is needed to accomplish a job, whether that be alpine climbing gear or snow shoes. This includes transportation.

Although GBI does sell Ecto-1 replicas, they are large, heavy vehicles that are not particularly fast or maneuverable. For many territories they are not adequate for the terrain or other special requirements of the area. Most offices that *have* purchased a replica have done so for the prestige value and commercial recognition that such an item brings. (An Ecto-1 looks great in a local Christmas parade.)

GBI makes the Ecto-1 roof rack equipment available in three standard sizes for those franchises needing an alternate (or more affordable) form of conveyance. With slight adjustments the racks can be adapted to sit atop almost any land vehicle currently on the market. The rack equipment can also be assembled in other configurations for more esoteric vehicles, but specialized racks must be fabricated by the franchise owners. It is not recommended that this gear be attached to flying craft as it is both heavy and untested in the air.

The roof rack apparatus is not a requirement for all Ghostbusters machines, and in some cases, it is not desirable. Owners can purchase any car, plane, boat, truck other mode of transport they deem vital for the work. A "no ghosts" logo can be placed on any of these to link it back to the corporation. No such vehicle displaying the logo should be called an "Ecto-" or bear a license plate or other mark identifying it as such, unless it has official GBI roof rack equipment. Also, no vehicle can be resold with any roof equipment attached, nor with any of the corporate branding visible. Sale of any equipment bearing the "no ghosts" symbol is not permitted under contract as it conflicts with GBI's merchandising policies.

Ghostbusting Vehicles

TL	*Vehicle*	*ST/HP*	*Hand/SR*	*HT*	*Move*	*LWt.*	*Load*	*SM*	*Occ.*	*DR*	*Range*	*Cost*	*Loc.*	*Stall*	*Notes*
DRIVING/TL (AUTOMOBILE)															
8	Ecto-1	88	-4/4	11f	2/35	2	.75	+3	1+4	5	410	$ 45k	G4W	—	[1]
DRIVING/TL (MOTORCYCLE)															
8	Ecto-2	22	-1/2	10f	3/23	.1	.2	0	1+1	2	90	$ 1k	E2W	—	[1]
FLYING/TL (HELICOPTER)															
8	Ecto-3	40	+2/2	8f	2/90	.5	.26	+2	1+1	3	150	$ 40k	EH3WWi	0	[1]

Chapter Eight

Ghostbusters HQ

Choosing A Site

Selecting a territory and a city to base the campaign is covered in Chapter Two. Choosing a base of operations might prove more difficult. Unless the campaign is centered in a city that is physically near the GM and players, researching neighborhoods, buildings, rents and building layouts will be a difficult task. The GM may need to fudge some details or create them out of whole cloth wherever the right sort of information is lacking.

The site and the layout of the building will necessarily have to be a compromise between what the players want and what the GM deems is reasonable.

The Neighborhood

The community around the Ghostbusters headquarters is probably the least important aspect of an episodic campaign (see One-Shots, on p. 80); it being merely a backdrop that the PCs drive through on their way to complete another job docket. For any extended campaign, selecting and fleshing out a neighborhood can provide a lot of fodder for player character development.

Suggested criteria for location selection should include proximity to what may be high PKE zones or areas with a large number of recorded hauntings. The relative costs of renting in the area and how likely local residents will welcome such an organization into the community are also factors to consider.

Players should give feedback to the GM regarding which areas they would like to use as a base, but it is up to the GM to veto ridiculous requests as he must design and populate the district once a building is selected.

The GM should determine which businesses and types of buildings inhabit the area and provide the players with a sketch of the layout so that they can visualize it. Google satellite images can be a big help here. A simple map of a couple blocks surrounding the HQ will provide a basis for characters to navigate locally and interact with local residents and shop owners.

Getting to know the locals will help the Ghostbusters with decisions, like who they want to warn first when the containment unit gets set to blow.

The Building

Not every city is going to have an abandoned fire hall conveniently located and available for lease. To help with the process of finding an edifice of suitable dignity, the GM should find photos of likely buildings that might pique the players interest. They need not be from the chosen neighborhood, or even from the same city as the game. Attaching prices, an estimate of the square footage and other "real estate" type information can help the players decide between buildings. The GM can skew the numbers toward the option he most favors if he so desires. Floor plans needn't be drawn up until a final selection is made, in order to help save the GM some time and energy.

The Layout

After the building is selected, the GM must draw up a floor plan of each floor that the franchise will be occupying. Permanent fixtures like concrete walls or plumbing should be marked on as well. With luck, a blueprint of the building may be available. The GM should keep an eye out for these when selecting buildings for the players to choose from. Local libraries and some online sources can also be a big help with this.

The players should take the GM's base drawing and mark modifications of their own to be "built in" before the team moves in. Except for the standard ecto-

> *"I think this building should be condemned. There's serious metal fatigue in all the load-bearing members, the wiring is substandard, it's completely inadequate for our power needs, and the neighborhood is like a demilitarized zone."*
>
> *— Egon Spengler, "Ghostbusters"*

containment unit, GBI (and the GM) are not responsible for any construction or furnishing that the players may have in mind. When all the additional information has been marked up on the original rough draft, a final diagram of the floor plan should be created for everyone to use during the game.

A sample plan of the original Ghostbusters firehouse headquarters is provided in this chapter as an example of what such a plan should show, or it can be used as is, by anyone wishing to base their game in New York City. Note that the plans are based on the layout of Los Angeles, Fire Station No. 23 which was used for the interior shots of the *Ghostbusters* movie, and not New York's Hook and Ladder Company 8, which was used mostly for exterior shots of the Ecto-1 leaving the building.

Construction and Furnishings

The players are entitled to modify the building in any way they see fit to make it functional. In the absence of requests that would fundamentally weaken or damage the structure, the GM should allow any modifications that the players may want.

Some things to consider before the construction starts, are costs of these modifications and how they will be paid for. Questions like this should be asked of the players during the character creation stage so that appropriate levels of wealth, Patrons or other Advantages can be bought. The franchise and all other ancillary costs must be accounted for if the players are planning on owning and running the office themselves. Ray Stantz had a family home he could mortgage three times after all.

The GM must decide before the building is bought whether the area is zoned for business, residential or mixed usage, should the players decide that they want to live at the HQ. Players planning on living in a sector zoned exclusively for business use may find themselves fined or evicted.

The Hood

Finding, renting, furnishing and outfitting the headquarters should all be done before the campaign commences, so it should be assumed that any rezoning, building permits, and construction work was performed properly and legally before the Ghostbusters move in. This would mean that there were no objections to the franchise being located where it is. This does not mean that the team should consider themselves settled.

If their presence becomes too much of an imposition to local homeowners or businesses, the Ghostbusters may find themselves facing a class-action suit by irate neighbors looking to oust them. Outside pressure may also be applied the owners of the building if the team only leases the structure.

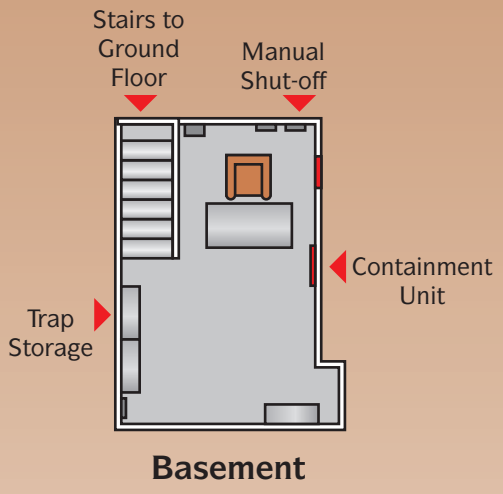
For these reasons it is important for the Ghostbusters to blend in with the neighbors, and for the GM to create a neighborhood.

A detailed work-up of the environs and character sheets for local NPCs isn't really necessary, at least not right away.

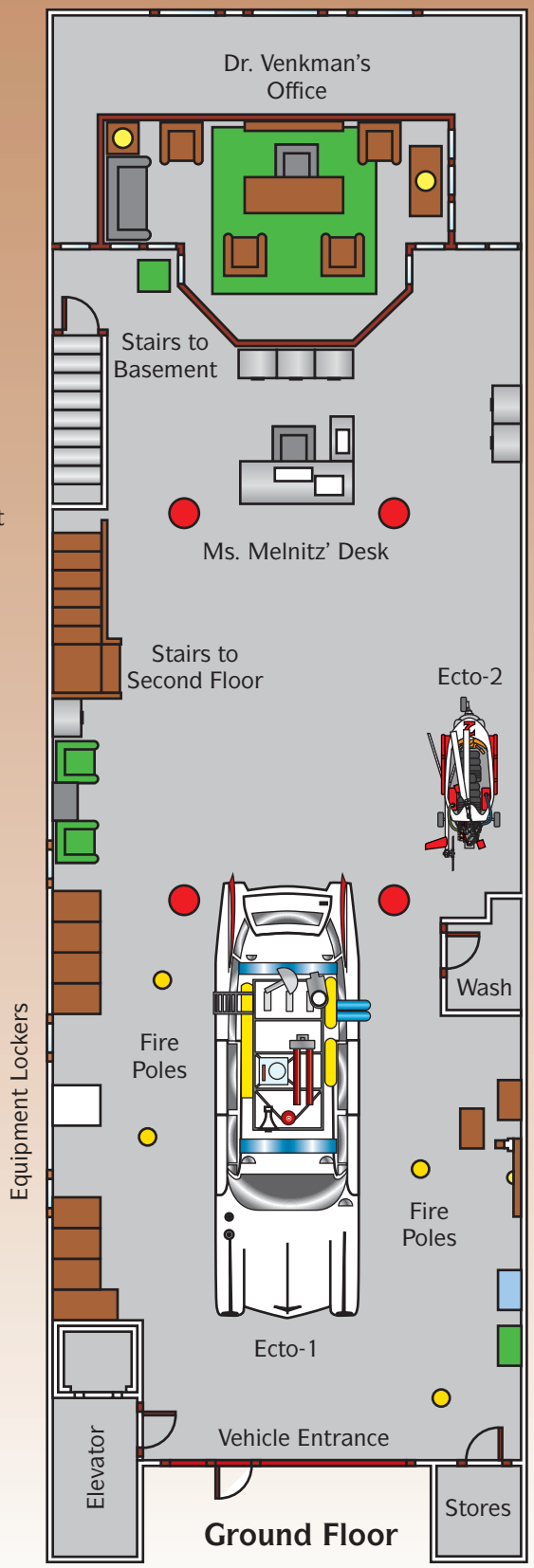
When the final area map is drawn up, the GM should mark it up with labels to indicate which buildings are commercial and residential, noting how tall they are, or the number of stories. Tags like "coffee shop" are good enough, as the game progresses, it may become a Starbucks or a little café depending on how things develop.

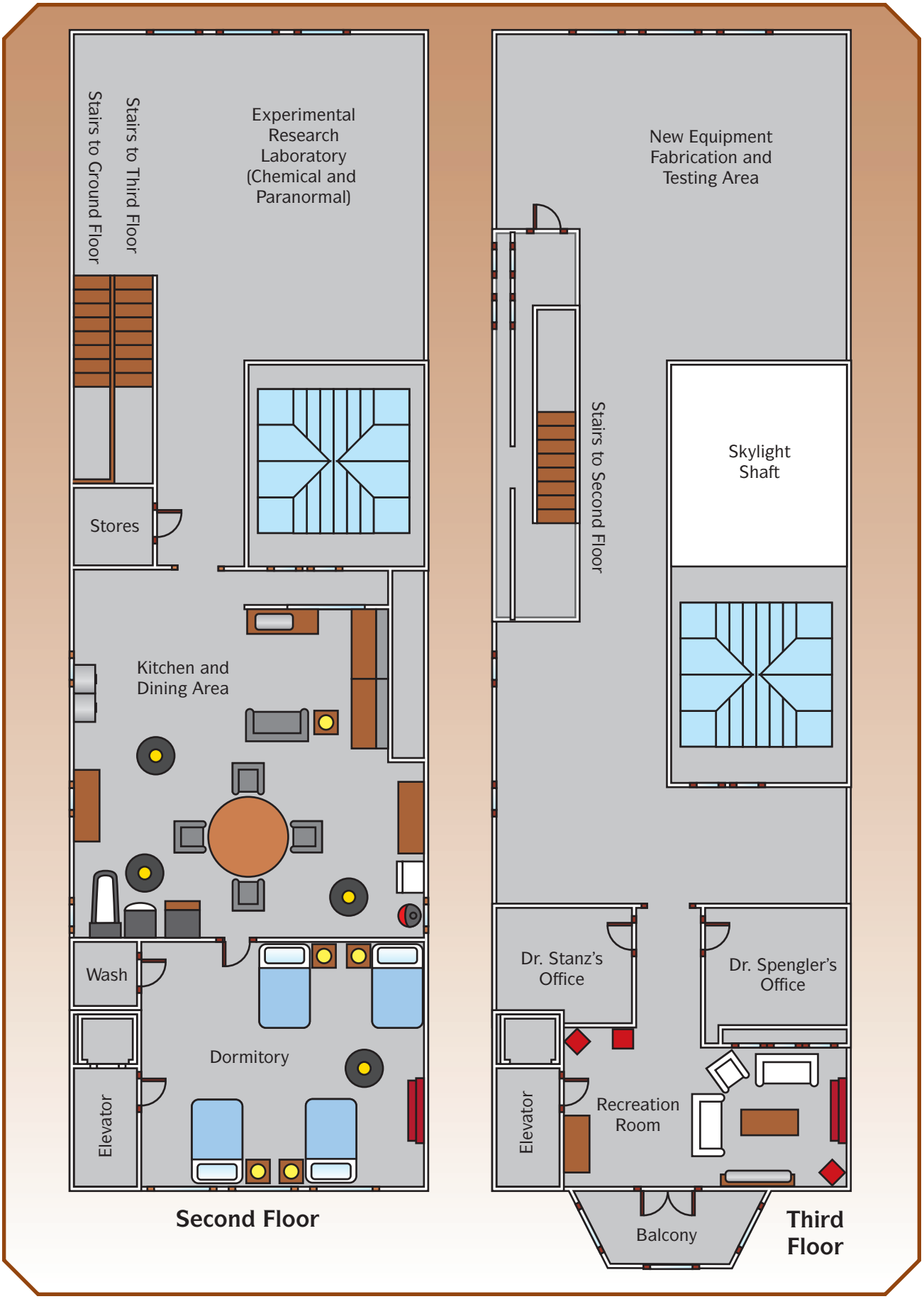
Populating the area is almost as simple. Start by making a long list of names. They can be funny, or have a hidden significance in another language, or just be cherry-picked from the local phone book. When the PCs walk into a shop, or smash into someone's car, the GM can select a name from the list and the role-playing can begin. Keep a sheet of paper with the new NPC's name on it. Details about his reactions to the PCs, broad strokes about personality and other quirks can be noted as they develop. These notes will also aid in getting the GM into character when playing this new NPC, especially if the character appears infrequently.

Like the Ghostbusters' clients, most local NPCs will have normal stats so character sheets won't be a necessity unless the character becomes integral to some later plot developments.



Ghostbusters New York City Headquarters




Stairs to Ground Floor
Stairs to Third Floor
Experimental Research Laboratory (Chemical and Paranormal)
Stores
Kitchen and Dining Area
Wash
Dormitory
Elevator
Second Floor
New Equipment Fabrication and Testing Area
Stairs to Second Floor
Skylight Shaft
Dr. Stanz's Office
Dr. Spengler's Office
Elevator
Recreation Room
Balcony
Third Floor

Chapter Nine

Planning A Campaign

Ghostbusting Campaigns

A Quick Note

Humor has a welcome place in horror, largely because laughter is itself a defense mechanism. A frightened person is very relieved when he finds he can laugh! This is what makes the *Ghostbusters* movies work so well. In a cinematic campaign filled with stock horror elements, humorous horror can be the best kind.

You can use stock horror elements to drive the humor by taking a leaf from ***GURPS Discworld***. Run a game where everyone – monsters and heroes alike – knows that horror clichés have the force of natural law. Or you can take your cues from Abbott and Costello, or Bugs Bunny, and run a game where the monsters can't really hurt anybody. (They still inspire Fright Checks – all the better to get people running around and falling over things.) Funny monsters are so slow that any cretin can run away from them, or so stupid that a tap on the far shoulder can fool them by making them turn the wrong way.

However, the players can't take advantage of the monsters' legal–mindedness or incompetence to blow them away, or the adventure becomes a bloodbath instead of a comedy. If weapons are allowed in this sort of campaign – and they don't have to be – make sure the heroes are terrible marksmen. Better yet, contrive things so that their guns are useless; give them dud ammo or blanks, or let the monster steal their weapons to use them for doorstops. Monsters shouldn't be deadly, and neither should the hunters; both should be in a continually shifting balance where even death is an inconvenience, and the most powerful gun can be stopped up with a convenient carrot.

Campaign Length

The Game Master may choose to run either one-shot adventures or an extended campaign. One-shots will run just a few play sessions (or even only one), while an extended campaign can run many nights, or even indefinitely. The campaign's length will affect every other decision, including the type of characters the players design, the monsters they face, and the resolution of the plot.

One-Shots

The one-shot adventure lends itself well to Ghostbusters games. It has a simple, linear plot with a definite conclusion. A one-shot should play like a horror movie or short story: normal people find themselves besieged by the unknown, the Ghostbusters investigate, capture or perhaps even defeat the monster that threatens them. Adventures of this type can usually be played out in one to three sessions.

Extended Campaigns

The extended campaign, on the other hand, could run forever. It features a number of successive, often overlapping adventures. Some players will create purpose-built Ghostbusters, paying special attention to combat and occult skills. Others will start with the same kinds of "plain folks" they would normally start in any new game, and let them grow into professional occult investigators in the course of play; these characters will be especially meaningful to the players, because they were actually played from their very first encounter with the supernatural.

An extended campaign lets the GM and players investigate the personalities of the heroes and their supernatural opposition in much greater depth than is possible in a series of one-shots.

It also gives the GM room to develop "epic" plots, in which only the Player Characters stand between the armies of evil and the unsuspecting world. A good extended campaign will play like a television or novel series, in which new threats arise as old ones are overcome, and old enemies reappear with fiendish new schemes.

Narrative Structures

Many campaigns are built around a narrative structure, such as the ever-popular quest for an item or battle to defeat a master nemesis. If the narrative structure is intended to climax before the end of the campaign, then it is a "story arc" within the larger campaign. Many campaigns (especially short ones) have only one story arc: the story of the campaign itself. The narrative structure of the campaign is something like the format of the scenario, but it operates over a larger scale.

It is important to emphasize that a narrative structure does not mean that the PCs are cardboard cutouts to be moved by the GM along a pre-assigned story track. Some narrative structures require more "scripting" (or, as those who dislike scripting call it, "railroading") than others, but none of them should replace the players' decisions as the key motivator of the characters' actions. Players are justifiably sensitive to what they see as too much railroading of the storyline, although every player's idea of "too much" is different. It is a rare player, for instance, who is comfortable simply being dumped into a setting with no idea of what the GM has in mind or what kind of stories would work best in it. (If you find yourself with such players, however, count your blessings; they are almost always more than eager to involve themselves in your world, and they get into more trouble than any GM could ever think to throw at them.) Players will, for instance, seldom abandon the quest in the middle of the story arc, but they usually appreciate having more than one way to complete it.

Of course, nothing prevents the GM from presenting a series of choices that eventually lead to the same outcome, introducing false dichotomies, or using the old "Schrodinger's plot" trick (if the Ghostbusters leave the city on Old Mill Road, the mystic with the cryptic prophecy is on Old Mill Road; if they leave on Main Street, he's on Main Street). As a general rule, it's acceptable to railroad as long as the players don't see the tracks or hear the whistle; after all, somebody has to move the story along, and as with all the hard parts of the game, that's the GM's job. Just be ready to move with the PCs; if, despite everything, they leave a story hanging in the middle, that's another source of loose ends to bedevil them later on. It's usually wise to have a main narrative structure and one or two "subplot" structures for the adventurers to enmesh themselves in if they leave the main one, whether accidentally or on purpose.

Here are a few common narrative structures, with some hints on using them in a Ghostbusters role-playing campaign design.

Escape

The Escape narrative structure begins with the Ghostbusters in some terrible predicament, from which they must extricate themselves. They can be trapped in the dreams of a madman, under sentence of death by the Illuminati, infected with werewolf serum, or something equally upsetting. They may face opposition from a villain or villains in their attempt to escape, but unlike the Nemesis structure (see below), the focus is on the heroes rather than their opponent. This makes Escape an excellent structure for psychological or characters-as-monsters games.

Putting the PCs into the predicament should be done either openly at the beginning of the game or as soon as possible; players tend to react badly to involuntary PC confinement. The climax of the Escape narrative has to be neatly timed; if it happens too early, much of the potential for scaring them is lost; if it happens too late, the players will be frustrated and sullen.

Gauntlet

The Gauntlet is something of a combination of Escape and Quest (see below); the Ghostbusters are moving through a horrifying place or series of places. They are not necessarily imprisoned in the Gauntlet, nor are they necessarily searching for anything in particular. Think of the Gauntlet as the "road movie of terror". (The movie *Deliverance* is a classic Gauntlet narrative.) When the heroes emerge on the other side, they will be free of the horror; therefore, the climax of the Gauntlet narrative usually occurs right before the final boundary is reached. The allegorical weight of the journey at its heart makes the Gauntlet an excellent structure for psychological or madness-and-dream scenarios. A Gauntlet is also an ideal shorter arc to include in any other structure (especially its cousins, Escape and Quest).

Nemesis

In the Nemesis narrative structure, the Ghostbusters are opposed by a villain or villainous force, whether the

Lord of the Vampires, the Ancient Order of Black Magicians, or the Grey aliens. The narrative is the story of their battle, which can occur in one place or all over the world. The climax is the final showdown between the heroes and the villain. Most "monster movies" utilize the Nemesis structure.

The heroes can be opposed by the villain directly throughout, or they can battle an ever-escalating number of monsters, henchmen, goons, undead, or whatever and only gradually come to the realization of the villain's true nature or identity. The Nemesis almost always dwells in a particularly foul and unpleasant (or at least horrifically dangerous for visitors) lair. The Nemesis narrative is an excellent one for thematic unity and building a consistent tone; this has made it one of the classic narratives for role-playing.

> *"I tried to think of the most harmless thing.*
> *Something I loved from my childhood.*
> *Something that could never, ever possibly destroy us.*
> *Mr. Stay-Puft..."*
>
> *— Ray Stantz, "Ghostbusters"*

Picaresque

In the Picaresque narrative structure, the protagonists battle a random assortment of foes. This is essentially a "no narrative structure" narrative structure. Many TV series are fundamentally Picaresque, with *Kolchak: the Night Stalker* being the premier horror example. Few novels are Picaresque, although many continuing series become Picaresque on a large scale. Many long-running Ghostbusters campaigns become Picaresque in much the same way, built up out of a series of short story arcs using other structures.

Picaresque has the advantage of being almost impossible to railroad; players with a severe allergy to railroading will enjoy it. It also makes a good way to introduce one of the other narrative structures. If, in the course of the Picaresque story arc, the heroes make an enemy of some potential Nemesis, or decide to Quest after some mystical device, the fact that they chose their fate will make them accept the awful horrors in store for them. The disadvantage is a tendency to sink rapidly into formula or meaninglessness. The GM must make a concerted effort to keep the Picaresque campaign interesting and varied (building a detailed world helps here). It is also harder to develop a thematic unity for a Picaresque campaign.

Quest

The Quest is the classic narrative structure of fantasy role-playing, and still holds a great deal of attraction for players and GMs. In the Quest, the Ghostbusters must travel to a distant place and carry out some specific action. This often involves obtaining some object — a magic sword, the Holy Grail, an abducted sister, etc. It might instead involve returning an object, destroying it or simply activating it. The climax of the Quest comes at the final stage, where the heroes have reached the goal and must battle the final foes to achieve their mission. Often, a Quest is necessary to defeat a Nemesis.

Mix and Match

Obviously, these narrative structures can be combined in any number of fashions. A good example is the TV series *The X-Files* which combines a Nemesis (the conspiracy to cover up UFOs) with a Quest (to find "the truth" and Mulder's sister) and elements of the Picaresque (the various mutants, serial killers, and miscellaneous adventures not connected to the Nemesis or the Quest). In general, any long-running campaign winds up taking on a number of narrative structures, often at the same time. If the GM is paying attention, each structure can have its own satisfactions and its own sense of closure.

Boundaries

The physical setting of the campaign, the place where the action will unfold, plays an important role in campaign design. It can seemingly be changed with greater ease than can, say, the level of austerity, but it retains a great deal of impact upon the initial design. Since horror campaigns depend so strongly on background details, detailing the setting or settings with which the heroes will interact should take a high priority. This only gains importance if key elements of mood, important clues, or the central concepts of the horror itself are dependent upon the setting, as they so often are.

The main choice is between a campaign that draws its power from its location and depends on consistency in that location to give it depth, and the campaign that draws its power from its variety and depends on the scope of that variety to give it impact. There are possible compromises between the localized and the globe-trotting campaign, but most horror games will gravitate to one or the other extreme. If the GM doesn't anticipate, and plan for, this tendency, he will be playing catch-up at a very inconvenient time.

Localized

The localized campaign is mostly or entirely restricted to one city, county, province, or small country. Individual scenarios may take place outside it, but they are driven by events inside the main campaign setting, and the PCs can expect to return to their "home base" at the end.

This approach gives the GM a chance to build a highly detailed, believable section of the game world. The heroes will be interacting with the same NPCs, passing the same locations, hearing connected rumors, and generally inserting themselves deeply into the game world. This pays enormous dividends in horror. The heroes care about the area and are easier to motivate. Familiar faces or locations can suddenly turn scary or dangerous, increasing the level of horror. Every advantage that a realistic, detailed game world carries is at least potentially accessible in the localized campaign.

A localized campaign can harbor a whole battalion of horrors, if it is set in the sort of place where horrors happen; players are much more willing to believe in a lot of unrelated horrors in Victorian London or modern L. A. than in suburban Aurora, Illinois or some generic fantasy city. Fortunately, horror literature is full of places where the horrors seem nonstop: Stephen King's Maine, H. P. Lovecraft's Miskatonic Valley, the Sunnydale of Buffy the Vampire Slayer and the Louisiana bayous of the Swamp Thing. The real world also has no shortage of places full of horrific history and legendry: London, Paris, New Orleans, Cairo, and Transylvania only scratch the surface. Any large American city can hold as many horrors as the ambitious GM can stuff into its alleys, steam tunnels, and warehouses; New York City, Chicago, and Los Angeles are all classic horror settings with enough variety that Ghostbusters can never dare leave.

> *"Good morning, I'm Roger Grimsby. Today, the entire Eastern Seaboard is alive with talk of incidents of paranormal activity. Alleged ghost sightings and related supernatural occurrences have been reported across the entire Tri-State area."*
>
> *— Roger Grimsby, "Ghostbusters"*

The localized campaign also answers one of the nagging meta-game questions any long-running Ghostbusters campaign faces: "Why do we keep running into these horrible monsters?" In the localized campaign, the answer is simple: the monsters are where you live. GMs are encouraged to come up with additional variations on that answer, or at least some localized explanation that will hold up under moderate scrutiny — be that an inter-dimensional vortex, a meteor strike, or the curse of the dead autarch who ruled these lands millennia ago.

The final advantages of localized horror campaigns are the psychological ones of implication and constraint. If everywhere the heroes go at home is full of ghosts, it implies that nowhere is safe, and that any knowledge (of a place's true nature or history, for example) is dangerous knowledge. These are feelings and implications that the GM should eagerly exploit. The sense of constraint that comes from the localized campaign is simply the sense of being imprisoned with *Something Dangerous*, writ larger and kept in the background. The team will wrestle against the city limits or the county line without even knowing why they feel trapped.

Globe-trotting

The globe-trotting campaign trades the security and depth of the localized campaign for uncertainty and rootlessness — two very 20th century fears. It's not surprising, then, that the majority of globe-trotting horror adventure is set in the 20th century, from the pulp horrors of the 1920s to the far-flung conspiracies of modern times.

"Gozer was very big in Sumeria."

— Peter Venkman, "Ghostbusters"

For the globe-trotting campaign to function, there must be some sort of rapid communication, so that the Ghostbusters can find out about the evils festering across the continent or overseas. Globe-trotting also requires some sort of rapid transport to place them rapidly and reliably on the forefront of the worldwide war against evil. Letting the action slow down for a four-month caravan trip or sailing voyage to the haunted temple is a sure way to let the steam out of any horror game.

The globe-trotting campaign need not be restricted to late historical or modern horror games, of course. High-fantasy games can use crystal balls and flying carpets or magical gateways to replace telegraphs and jet planes. Games set in the world's dreamlands, or assuming rapid astral travel, can do the same thing without even requiring the minimal time of conventional transport. A tolerant and cooperative group of players will often let the GM "fast forward" past the long journey in even the lowest of low-tech environments, and perhaps substitute prophetic visions for CNN. A wide-ranging futuristic globe-trotting horror game requires rather more development of the nature of the world (or worlds) involved, but science fiction makes globe-trotting a snap.

The advantages of the globe-trotting game are variety and isolation. When a campaign's worth of horrors can be drawn from any corner of the world and scattered across four continents, the campaign is potentially thematically richer than one in which all the horrors have to come from Comanche legendry and occur in West Texas. Varying the types of monsters and their settings can also help keep the campaign from falling into formula. As well, variety can be used to build believability. Spacing out the horrors geographically prevents the players from asking why their home base just happens to be *Monster Capital of the Known World*.

This question can be used to feed the Ghostbusters' isolation. Thematically, the "dangerous knowledge" motif is only strengthened by having horrors manifest all around the world; the truism that "everywhere is dangerous" becomes far more obvious to players whose characters have, indeed, been everywhere. If everywhere is dangerous, then nowhere is safe. The investigators are isolated from all normal society, since normal society (foolishly or blindly) believes that it is safe at home.

Across the Planes

While not necessarily ideal as a setting for extended campaigns, one useful option for Ghostbusters settings is to add extra planes of reality. Even the grittiest game of austere urban terror can have wild, surrealistic scenarios — in the dream world of one of the main characters. Plenty of haunted houses have "etheric windows" into the spirit world. Allowing (or forcing) the intrepid Ghostbusters into the realm of the spectral undead can present a whole new range of options — beginning with the likelihood that the hunters are now the hunted. Perhaps a local cemetery casts an "cineic shadow" back in time to the witch–trials that took place there on Gallows Hill, allowing creepy foreshadowing, visions, and (highly localized, dangerous, and completely GM–controlled) time travel. And what is the traditional "gate to Hell" but a dimensional rift? With a dream realm, a spirit world, a shadow of the past, and the antechamber to Hell, you're already halfway to multi–planar gaming action, all without compromising the reality of your basic setting. In fact, the high contrast between these horrific planes and the material world can actually increase your players' identification with the game setting as "the real world."

For more discussion of alternate planes of existence, see pp. B519 or ***GURPS Spirits***; for a multi-planar cosmology optimized for horror gaming, see ***GURPS Cabal***.

High-Powered Horror

Once the heroes grow in power and experience (say, 350 CP or more), they start to become *really* fearless – and that isn't the point of Ghostbusters gaming. The GM should make sure that the horror tracks the PCs' power progression, and should be prepared to throw something else at them at any time. High-powered gaming requires a lot of improvisation; players are devious sorts who always come up with some kind of last-ditch plan. Have a backup strategy: know your game history and do not be caught off guard by a sudden magical assault on the sanity of the Vampire King. Knowing your villain is crucial to knowing how he plans to destroy the PCs this time – and you should be ready when those meddling Ghostbusters try to thwart him with something you still hadn't anticipated.

Endanger Others

Just because the Ghostbusters are bulletproof doesn't mean their friends are! Ghostbusters will have Dependents, Allies, Patrons, and other folk they care about; a monster who kidnaps a hero's kid sister, or kindly old mentor, or boyfriend can lure a powerful foe onto chosen ground. Right-thinking PCs will still feel vicarious fear if monsters threaten perfect strangers. A school bus full of kids, the parish priest, or even the cop or soldier who ran into danger before the team got there can trigger a useful level of concern.

> *"Sorry, Venkman. I'm terrified beyond the capacity for rational thought."*
>
> *— Egon Spengler, "Ghostbusters"*

Keep it Mysterious

Never show the players exactly what they're hunting. The foes attack from the darkness, then fade back into it; the shape gliding through the water can't be picked up on infrared if it's cold-blooded: the undead sorcerer looks familiar, but he's just too decayed for recognition. Keep the horrors mysterious, and the fear of the unknown can do its work for you. Even if a single ghoul can't stop a Ghostbuster in a stand-up fight, he can harry and unnerve him forever. Mess with the players minds, and with their characters' perceptions. Play change-up with the monsters, work different archetypes and fears, swap out characteristics between templates. Keep the players guessing – and keep them nervous about what they might discover.

Change the Story

Don't run a scenario or a campaign that depends on straight-up confrontation for its horror. Draw horror from the world, or from the monster's intangible effects on the Ghostbusters. Use the fear of social isolation to point up the price the heroes pay for their power and for their calling. Cosmic horror draws power from slow discoveries, not from unkillable monsters — even if the PCs easily defeat the Minions, dread can set in when they realize the Cosmic Deities are eternal. Psychological horror can work even better with high-powered Ghostbusters: they have more to fear from their own disintegration. In a conspiratorial game, the heroes don't know whom to fight, or where the enemy is. A game in which the players take the role of monsters can be as much an exploration of the dark side of their power as a matter of counting the odds.

Weaken the Heroes

Proton packs run dry. Being slimed drains fatigue. The Ectomobile suffers mysterious engine malfunctions. After a sufficiently long battle, or under certain field conditions, the heroes might have to rely on knives, fists, and wits rather than their equipment. An Escape scenario (see p. 81) might even begin with the heroes captured, stripped of weapons and gear, and chained in the monster's lair!

Alternatively, change the battleground. Put the heroes underwater, or in hard vacuum, or deep in quicksand

— anywhere penalties start to apply. Monsters might use blinding, stunning, paralyzing, and similar attacks in addition to long-range ambushes or hit-and-run tactics.

Keep in mind, however, that horror gaming requires collaboration far more than it does helplessness for its effect. If the players wanted to play 50-point victims, they would have built those characters instead! Keep the obstacles fair, and always make sure it's about horror.

Raise the Stakes

Feel free to add more horror if the heroes seem to be having too easy a time of it. Instead of six ghouls in the lair, there are a dozen. Or the lair opens onto a disused subway tunnel – and there are 60 ghouls there. Guarding a skeletal subway train. Where the Ghoul King sleeps with his seven hand-picked bodyguard brides. Pull back the visible scope as needed to reestablish a mood of horror.

Remember that monsters attack when and where they have the advantage: no light, deep in the swamp, in dreams, etc. Use their advantages ruthlessly, if the monsters and the PCs are evenly matched, the monsters should attack the heroes in detail. They should mob stragglers, and launch assaults on a Ghostbuster who "just went ahead to scout". They may even use mazes, illusions, or lures to separate the team.

Finally, make the monsters tougher. Monsters with Extra Life should always come back; a living villain you want to stay alive should have Hard to Kill or Regeneration – or both. If the PCs still have a tactical advantage, give the main villain powerful magical artifacts or advanced technology (the kind the heroes cannot use if captured). As a last resort, any monster can worship a Thing Man Was Not Meant To Know…

Target the Threats

Even Superman has his kryptonite. High-powered Ghostbusters will have weaknesses. For instance, psionic vampires can threaten magic-proof heroes. A hero with magical powers might go down under a swarm of were-rats before he can cast a spell. Mind control can turn combat masters against their own allies! This approach works best as a reaction to the Ghostbusters' actions; a monster becomes scarier if its attacks get personalized. PCs with Overconfidence can be lured into ambushes, and those with Paranoia fooled into shooting off all their silver ammo at wild dogs. The players will be trying to figure out the monsters' weaknesses — the monsters should be doing the same to the them!

Running Horror

Although maintaining a sense of fear is the prime thrust of the following pages, the GM should remember not to go overboard with the terror at the risk of abandoning the humorous counterpoint that is so important to a Ghostbusters campaign.

The key to the horror role-playing session is to make it scary, to build an atmosphere of fear. The players should be nervous, jumpy, whispering for no reason, and starting at imaginary noises. The GM has two roads to this goal. One road is external, with the GM acting on the players' environment, perceptions, and personal knowledge or fears. The other road runs through the frightening world that the PCs inhabit and with which they interact; the players' identification with their characters transfers that fear to them. The ideal horror session will involve both approaches.

Parallels can be seen with an effective horror movie. The audience is frightened externally: the movie is shown in the dark, jarring and nerve-wracking music constantly builds tension, and disturbing camera angles and lighting effects create nervousness. Internally, the audience identifies with the protagonist and shares his fear of the horrific monster or nightmarish plot with which he has become entangled. The GM should keep these twin dynamics, the external and the internal, in mind when working to make a role-playing session scary.

Timing

The best way to keep the heroes guessing, particularly in a campaign full of professional occultists, is to make sure that they never feel completely safe. If they visit the spooky old graveyard at three o'clock in the afternoon, don't let them drive home safely and go to sleep in their comfy, secure beds. Arrange things so that they'll be detained at the cemetery until sundown. Then let the air out of their tires. Then, as they start to walk home, hit them with a wave of zombies. After they have worked their way out of that predicament, let them retreat to their nice, safe, suburban home – and really let them have it!

In general, whenever the players and their characters feel that they've earned a respite… when they think that they are safe… that's the time to hit them with something really shocking!

Changes of Pace

Another way to guarantee that the heroes retain their fear of the horrific is to ensure that they don't face it every play session. This can be done overtly, by throwing in a non-horror adventure, or covertly, by setting up an adventure that appears horrific but turns out to have a

perfectly rational explanation. Perhaps the party will want to explore the jungles of Africa in search of lost civilizations, or maybe they'll have to rescue a Dependent who has been kidnapped by the mob (of course, in a world full of occult menaces, the mundane capture of a Ghostbuster's daughter may have been arranged by a supernatural mastermind). Or they could become involved in an investigation of what seems to be a string of vampire killings, but turns out to be nothing more than a clever serial killer covering his tracks. You can even play the double-reverse on this one: a real vampire might also be after the murderer – he might not want to have rumors of vampires flying about!

Props and Atmosphere

Once the adventure is worked out, and before the players show up, it's time to think about atmosphere. Plan the physical conditions for the play session: furniture, lighting, background noise, and any props you might use. If at all possible, run your horror adventure after dark, by candlelight. An imaginary ghost is much more frightening in the dim glow of a candle than under the blue-white glare of a fluorescent tube.

Creepy theme music also helps. Choose some horror-film soundtracks, Bach organ fugues, or Gothic rock, and play them softly during your game session. The music will soon drop below the players' level of conscious awareness, just as it does during a film, but it will continue to evoke a suspenseful mood. Sound-effects albums don't work; instead, they cheapen the effect of a good horror adventure.

Props can also add a great deal to a horror campaign. Just setting a skull-shaped candle holder on the table, right next to the battle map, will remind the players of the genre. If the adventure calls for the Ghostbusters to find an ancient manuscript, scrawled in blood, then get some parchment paper and a brown calligraphy pen and make the scroll. Then, when the time comes, don't just read the players the text – hand them the actual document! (Don't worry that your calligraphy isn't up to the standard of a Gregorian monk – relevant scrolls would be penned by sorcerers, not scribes.)

Pictures of monstrous foes can also help the players visualize the adventure. Consider preparing a set of "flash cards" before every session, photocopying or sketching an image of each monster to be encountered during the evening's adventure. Don't hand the cards to the players. Instead, when an adventurer runs into a horror, flash the illustration in the candlelight for just a few seconds – "You see this!" – before hiding the card again. That one candlelit glance will set the players' imaginations rolling, conjuring monsters far worse than anything that could be described in words. This technique is especially effective in Things Man Was Not Meant To Know campaigns.

Fright Checks

The key game mechanic for horror role-playing in ***GURPS*** is the Fright Check (pp. 360-361). Possible triggers for a Fright Check include seeing horrific monsters, finding their victims, or even witnessing suitably creepy signs of the supernatural. Modifiers will depend on the circumstances, and on the person making the Fright Check. A hardened, battle-weary team of Ghostbusters will react quite differently from a team of

Multiple Fright Checks

Some situations will call for players to make more than one Fright Check. This usually occurs when things are going from bad to worse. For example:

The party breaks through some rotten wallboard at a point where another room is indicated on their map. Sure enough, there's a small alcove beyond the hole. They shine a light inside, revealing a skeleton chained to the far wall. (Everyone makes a Fright Check at no modifier.)

One of the investigators steps in, curses as a pair of rats scurry for a hole in the far wall, and examines the skeleton more closely. "Judging from these marks, I'd say this poor fellow was eaten alive by rats!" (Everyone makes another Fright Check at -2, for a grisly death.)

Then, someone else spots a reflection in the dim lantern light, and asks, "What's that on his finger?" The closest PC examines the finger, and then recoils in horror. "Oh, my God! I recognize that ring! It's Dr. Henderson!" (After a few screams, another Fright Check is made at -2, because the victim was a friend.)

In general, the modifiers for sequential Fright Checks are not cumulative. If a horror is gradually revealed, forcing several Fright Checks, each new modifier is applied to only one Fright Check. In the example above, the -2 modifier ("…eaten alive by rats!") to the second Fright Check does not apply to the third Fright Check ("It's Dr. Henderson!").

Ad Hoc Fright Checks

At times, the mechanical rolling, looking up, and applying of Fright Checks will actually snap the players out of the mood of fear you have all worked to create. In such circumstances, the players may allow the GM simply to assign 1d turns of stun and move on. After the action, the players can roll "true" Fright Checks and receive any Quirks, Disadvantages, or other ill effects. Such ad hoc gaming can rub some players the wrong way; in this as in all things horrific, the GM should work with his players to increase cooperation and build horror.

Cumulative Effects of Fear

The heroes in a horror campaign will be exposed to many frightening situations; therefore, the GM may wish to make Fright Checks more difficult as the victim becomes more frightened. To do this, apply a -1 penalty to subsequent Fright Checks for every failed Fright Check. Each successful Fright Check removes one point of this penalty as the victim "regains his composure" (this merely removes the penalty; it never grants a bonus). These modifiers are cumulative for one adventure only, assuming the investigators get a certain amount of R&R between adventures.

Example: Agatha Witherspoon's normal Fright Check target is 16 (IQ 13 and an extra +3 Will). However, she missed two previous Fright Checks, so she must roll against 14 instead. She succeeds, so her next Fright Check will be at 15.

Note that some results on the Fright Check Table – notably new Phobias and permanent IQ loss – will also negatively affect future Fright Checks. This effect is in addition to the cumulative modifiers, if using this option.

green recruits. The species of the adventurer may also alter the equation; any encounter in the dark will carry at least an extra -1 on Fright Checks for humans, but cave-dwelling, nocturnal hobgoblins might instead take penalties for encounters in the daylight!

Fright Check modifiers for a variety of horrific situations are given below. The GM is free to modify or ignore any modifier that seems inappropriate.

Monsters

The "intrinsic" Fright Check modifier for a monster can range from -1 (a swarm of rats) to -10 or worse (a Thing Man Was Not Meant To Know). Many factors affect the "scariness" of a monster, including:

Number. A horde of monsters is scarier than just one. Roll at -1 for 5 monsters, -2 for 10, -3 for 20, -4 for 50, and -5 for 100 or more (as for Terror, p. 39).

Proximity. If the monster is close enough to attack you when first seen — you turned the corner and there it was — roll at -2. If it's close enough to be on you in seconds, there's no modifier. If it's at an apparently safe distance (usually 100 yards or more), roll at +1. Vast distances (e.g., seeing a monster miles away through binoculars) give +3. Perceived threat is what matters; a giant space virus might be miles away, but if it can cross interstellar distances, you have no doubt that it can get to you in seconds, and there's no bonus for distance.

Size. Small monsters (dog-sized or smaller) give +1. Human-sized monsters give no modifier. Anything from bear-sized up through elephantine gives -1. Truly huge monsters (Godzilla, King Kong) give -3. Mind-boggling sizes — "Look! The giant space virus is blocking out the sun!" — give -6.

Unusual appearance. Disgusting features, such as a trail of slime or a foul odor, give -1. Alien appearance — such as a five-sided head with one eye and two mouths on each side gives -2. Something that utterly defies the laws of biology and physics gives -3.

Viewer preparation and familiarity. If the hero is warned about the monster before he sees it — "I hear it in the next room. Be careful, doctor. All your years of study haven't prepared you for this." then roll at +1. If he has seen this type of monster before, apply another +1 — more for multiple past experiences. Recent experiences with that specific monster give +1 per encounter in the past 24 hours (as for Terror, p. 39). All Fright Checks assume a basic level of surprise, but a completely unprepared victim (GM's call) rolls at -1 or -2, depending on the circumstances.

Dead Bodies

Most people are unfamiliar with death, and must make a Fright Check upon encountering a dead body. A number of factors affect how "scary" such an encounter will be; these are summed up in the modifiers below. Also use these modifiers, with an additional -2, when a character actually sees someone die.

Grisliness. A peaceful-looking body, prepared for burial, gives +6. A body with no signs of violence gives +2. A typical violence victim (knife in the back, gunshot wound) gives no modifier. More violent ends can go from -1 (stabbed 17 times) to -3 (chopped into a thousand pieces). Witnessing extreme violence gives similar modifiers (seeing the giant crocodile pick up the security guard and bite him in half is good for -3). A skeleton gives no additional modifier, but a partially decomposed body gives an extra -2.

Number and type of dead. Finding a single human body, or witnessing a single death, is considered the norm. Larger numbers — "Come here, sergeant, the basement's packed with 'em!" — give -1. Incredible numbers (an entire city) give -3. If the victim is an animal, a Fright Check is still required, but at a +4.

Proximity. Only the two extremes of distance give any modifier. An encounter at a great distance (more than a quarter-mile) is at +1; one at close quarters (you open the door and the body falls on top of you) is at -1.

Victim's relationship to character. If the victim was a Dependent, the Fright Check is at a -6; if a loved one (but not a Dependent), -4; a friend, -2; an acquaintance, -1.

Viewer preparation or familiarity. An advance warning gives +1 — or +3 if you had a long time to steel yourself for the shock (e.g., identifying a body after the policeman's phone call). Those whose professions involve a familiarity with death (doctors, police, soldiers, etc.) won't have to make a Fright Check unless the corpse has been mangled or drained of blood, or the victim was a close friend; even then, they should get a +2 or more. For some people (a combat medic or an assassin, for instance), a "mere" dead body would not require a roll at all. Likewise, there is no need to roll if you kill someone yourself; it is unlikely that you will be scared by your own victim, unless his subsequent behavior is vividly unnatural.

Bizarre and Supernatural Happenings

There is no limit to the weird things a GM can do to the players. This loose category includes events like turning on the faucet and getting slime instead of water, finding a dead cat in your freezer, or coming across an entire wall covered by six-inch cockroaches. In general, the more people affected, the more danger involved, and the stranger the event, the more severe the Fright Check penalty. Some examples:

No modifier : An apparition in a mirror; a picture falls from the wall.

-1 : An unnatural howling in the dead of night; all the doors in a house slam shut simultaneously.

-3 : A wall covered with loathsome insects; blood runs from the faucets.

-5 : Attacked by furniture.

-7 : The ground opens up and zombies crawl out.

-10 : The oceans turn to blood.

Forgotten Lore and Horrible Secrets

In some horror games (psychological and cosmic horror especially), the horror might come not only from monsters and corpses, but also from the heroes' discovery of horrifying truths about the world, themselves, or their place in the universe. These discoveries can require Fright Checks.

Since much "horror magic" forces a sorcerer to directly confront, accept, and indeed invite such knowledge, even casting a spell might demand a Fright Check!

Whether a Fright Check is required in a given case will depend on the campaign. In a traditional Gothic horror game, discovering that one's grandfather went mad might demand such a Fright Check; in a grittier Ghostbusters game, only the realization that an alien race is pulling the teams' strings will shake them to the core.

In general, the more clearly and completely the new discovery reveals an *Awful Truth* threatening the heroes' sanity or world view (or even the world view that they still desperately wish to believe in), the greater the Fright Check penalty. Some examples:

No modifier : This information demonstrates the *Awful Truth*, but it might be explained away. The graphically realistic graffiti art in the subways shows ghouls killing people.

-1 : This information clearly demonstrates the *Awful Truth*; it takes willful denial to reject it. This transit police report clearly indicates the presence of a ghoul colony in the New York subways.

-3 : This information shows the *Awful Truth* goes deeper, or has wider meaning, than previously thought; alternatively, the *Awful Truth* strikes directly at your life or beliefs. These diaries prove that a group of madmen have spread ghoul colonies to the West Coast. Your grandfather somehow became a ghoul and faked his death.

-5 : Knowing this information, or casting this spell, assuredly opens the character or his loved ones up to evil, madness, or *Things Man Was Not Meant To Know*. Your grandfather infected your children with the ghoul virus the last time he visited you.

-7 : The *Awful Truth* has global scope, or is the kind of shock that could easily unhinge you. The ghoul cult has existed for centuries, and controls major health care institutions. Your grandfather initiated you into the ghoul cult as a child and erased your memory of it until now.

-10 : This knowledge, or spell, could destroy the world — perhaps it's doing so right now. The ghoul cult has laced this year's flu vaccine with the ghoul virus.

Cowards Die a Thousand Deaths

After a few sessions of horror, the Ghostbusters may start to take what seem to be sensible precautions: they stop going into the crypt, simply dynamite the old deserted mill, never read any eldritch scrolls, always leave the chest sealed, and possibly even move to a small town to grow the perfect avocado. In short, they turn into cowards. Cowardice may be an understandable reaction in the world of most horror role-playing games, but it should never be a wise one. This is because it short-circuits the atmosphere of fear for the players, and it spoils all the GM's fun.

The GM should go out of his way to get the action moving. If the heroes have character hooks or Disadvantages (or Skills or Advantages!) that make them especially susceptible to curiosity, fascination, or even possession, the GM should invoke them to short-circuit cowardly strategies. A player character might find himself dreaming of the sealed chest night after night until finally he dreams that he opens it — and awakens to find himself standing beside the chest, which has somehow become unlocked. NPCs are another great way to drag the action back to the *Bad Place* or into the tension of a horror scenario. If the party won't do it, let their trusted mentor happen to read the eldritch parchment aloud, or have someone's sister wander into the crypt at night.

Most important, the GM should make every effort to demonstrate that the adventurers need the knowledge or the accomplishment that they're avoiding; e.g., if they refuse to read the blasphemous tome, they never find the spell that short-circuits the lich lord's mental powers. This demonstration can be active rather than passive: the villain steals the sealed chest, and opens it when the stars are right for the evils within to prosper; dynamiting the mill only gives the festering *Thing In The Basement* more time to grow; etc. The players should learn that there are only two choices in horror: face your fears now or let them grow stronger. If they learn that at the expense of one or two characters' limbs, sanity, or lives, then that's just part of the tuition.

Fright, Awe and Confusion

GURPS Basic Set presents a useful Fright Check table on pp. B360-361, but acknowledges that some of its results are inappropriate for representing awe and confusion.

GURPS Powers addresses this with a separate *Awe and Confusion Check table* on ***Powers*** page 85. But, perhaps for reasons of page space, that table is more vague and deviates slightly from being well-aligned with the ***Basic Set*** *Fright Check table*.

Here is a unified table for Fright, Awe and Confusion. It closely duplicates the results of the *Fright Check table* and presents results for Awe and Confusion that are just as fine-grained. The result for any given number will be identical or very similar for each type of effect, but still appropriate to that type.

The rules are the same as presented on p. B360. After a failed roll under the Fright Check rules, roll 3d, add the margin of failure from the roll that caused the effect, and consult the table below. New traits, if required, are assigned by the GM as appropriate for the character and for the event that caused the Fright Check. (See Disadvantages From Fright Checks p. 91)

Fright, Awe and Confusion Table

Result	***Effect***
4, 5	Stunned for one second, then recover automatically.
6, 7	Stunned for one second. Every second after that, roll vs. unmodified Will to snap out of it.
8, 9	Stunned for one second. Every second after that, roll vs. Will, plus whatever bonuses or penalties you had on your original roll, to snap out of it.
10	Stunned for 1d seconds. Every second after that, roll vs. modified Will, as above, to snap out of it.
11	Stunned for 2d seconds. Every second after that, roll vs. modified Will, as above, to snap out of it.
12	Incapacitated, as per specific effect below; see Incapacitating Conditions (p. B428). Depending on the circumstances, this may be merely inconvenient, or humiliating. ***Fright:*** Retching for (25 - HT) seconds, and then roll vs. HT each second to recover. ***Awe:*** Ecstasy for (25 - Will) seconds, and then roll vs. Will each second to recover. ***Confusion:*** Dazed for (25 - IQ) seconds, and then roll vs. Will each second to recover.
13	Acquire a new mental quirk (see Quirks, p. B162). ***Fright*** causes quirks that are mild phobias. ***Awe*** inspires quirks that reflect admiration. ***Confusion*** leads to quirks that suggest bafflement or perplexity.
14, 15	Lose 1d FP, and take 1d seconds of stunning as per 10.
16	Stunned for 1d seconds, as per 10, and acquire a new quirk, as per 13.
17	Fall down, incapacitated, for 1d minutes, as per specific effect below. ***Fright:*** Unconscious (faint); after duration, roll vs. HT each minute to recover. ***Awe:*** Ecstasy; after duration, roll vs. Will each minute to recover. ***Confusion:*** Hallucination; after duration, roll vs. Will each minute to recover.
18	Incapacitated, as per 17, but also roll vs. HT immediately. On a failure, take 1 HP of injury as you collapse.
19	Incapacitated, as per 17, for 2d minutes. Immediately take 1 HP of injury as you collapse.
20	Incapacitated, as per 17, for 4d minutes. Also, lose 1d FP.
21	Feeble-minded activity, as per specific effect below. After duration, roll vs. unmodified Will once per minute to snap out of it. ***Fright*** causes panic. You run around screaming, sit down and cry, or do something equally pointless for 1d minutes. ***Awe*** cases you to worship at the feet of the one who awed you – you must obey his every command as if you had Slave Mentality! Effect lasts 3d minutes. ***Confusion*** causes you to hallucinate (the GM specifies the details, which should fit the situation); you can try to act, but you're out of touch with reality and at -5 to all success rolls. Effect lasts 3d minutes.
22, 23	Acquire a -10-point mental disadvantage, as below. ***Fright:*** Acquire a -10-point Delusion (p. B130), Phobia (p. B148), or other mental disadvantage. ***Awe*** impels you to adopt one of your new idol's self-imposed mental disadvantages, turns you into a slave (Reprogrammable) or makes you feel inferior (Low Self-Image). ***Confusion*** "blows your mind", most likely resulting in one of Confused (12), Delusion (Major), Indecisive (12) or Short Attention Span (12).
24	Major physical effect, set by GM: hair turns white, age five years overnight, go partially deaf, etc. In game terms,

acquire -15 points worth of physical disadvantages (for this purpose, each year of age counts as -3 points).

25 If you already have a -5 to -10-point disadvantage that could logically result from this encounter, it worsens to a -15-point trait!

26 Incapacitated as per 18, and acquire a new -10-point disadvantage as per 22.

27 Incapacitated as per 18, and acquire a new -10-point disadvantage as per 23.

28 Light coma. You fall unconscious, rolling vs. HT every 30 minutes to recover. For 6 hours after you come to, all skill rolls and attribute checks are at -2.

29 Coma. As per 28, but you are unconscious for 1d hours. Then roll vs. HT. If the roll fails, remain in a coma for another 1d hours, and so on.

30 Catatonia. Stare into space for 1d days. Then roll vs. HT. On a failed roll, remain catatonic for another 1d days, and so on. If you have no medical care, lose 1 HP the first day, 2 the second, and so on. If you survive and awaken, all skill rolls and attribute checks are at -2 for as many days as the catatonia lasted.

31 Seizure. You lose control of your body and fall to the ground in a fit lasting 1d minutes and costing 1d FP. Also, roll vs. HT. On a failure, take 1d of injury. On a critical failure, you also lose 1 HT permanently.

32 Stricken. You fall to the ground, taking 2d of injury in the form of a mild heart attack or stroke.

33 You lose control of your actions, as per specific effect below. The GM rolls 3d: the higher the roll, the more useless your reaction. If you survive your first reaction, roll vs. Will to recover. If you fail, the GM rolls for another uncontrolled reaction, and so on!

Fright sends you into total panic. For instance, you might jump off a cliff to avoid the monster.

Awe overcomes you. For instance, you might debase yourself harmfully to show your devotion.

Confusion drives you completely mad. For instance, you might believe you can fly and leap to your doom.

34, 35 As 22, but the disadvantage is worth -15 points.

Fright: Acquire a new -15-point Delusion or Phobia.

Awe usually results in Fanaticism – either for the one who awed you or his cause.

Confusion tends to cause Confused (9), Delusion (Severe), Indecisive (9), On the Edge (12), or Short Attention Span (9).

36 Severe physical effect, as per 24, but equivalent to -20 points of physical disadvantages.

37 Severe physical effect, as per 24, but equivalent to -30 points of physical disadvantages.

38 Coma, as per 29, and a -15-point disadvantage, as per 34.

39 Coma, as per 29, and -20 points of physical disadvantages, as per 35.

40+ As 39, above, but victim also loses one point in an attribute, as below.

Fright: lose 1 point of IQ.

Awe: lose 1 point of Will.

Confusion: lose 1 point of IQ.

These losses are permanent.

Disadvantages From Fright Checks

One of the biggest creative challenges for the GM is to determine just what sort of psychological burden to place on a character who has been badly frightened. It isn't easy; recommendations from the players are welcome. Often, the most diabolical suggestions will come from other players, who delight in thinking up gruesome fates – as long as none of it happens to *their* character.

Make sure that the newly acquired disadvantage is connected to the frightening event in some way. Remember, the human mind is capable of some very convoluted reasoning to avoid unpleasant realizations.

Example: Harry Collier is in a downtown alley at 11 p.m. to meet an informant. He hears muffled screams around the corner, and runs to investigate. He arrives just in time to see a 12-foot-tall, tentacled abomination drag a wino down an open manhole. Failing his Fright Check in a big way, Collier acquires a mild Phobia or other disadvantage. Collier's player decides to treat it this way: the monster preys on street people, who have no money; the way to stay away from the monster is to keep as much money as possible. So Collier adds the disadvantage Miserliness.

The next night, this same Ghostbuster is poking around that same alley for some clues (we never specified Collier's IQ, but it must not be very high...), when he discovers the half-eaten body of another unfortunate transient, stuffed in a Dumpster. This calls for another Fright Check, and Collier fails again. This time, because the smell of rotting garbage was so strong at the time of the shock, Collier makes a subconscious association between the two. This does not translate directly into a fear of garbage that would be too easy. Another player suggests saddling Collier with the Odious Personal Habit that everything he comes into daily contact with must be spotlessly clean and, if possible, disinfected. Collier becomes the only Ghostbuster on the team to take three showers a day.

Chapter Ten

Adventures

Creating Adventures

There are out-of-print Ghostbusters game modules in existence, but these are few and hard to find; likewise, adapting games from other genres may end up being a lot of work for a less-than-satisfying result. Although this chapter provides a dozen plot hooks for potential adventures, it is expected that the Game Master will need to start generating adventures of his own, so the main thrust of this chapter is discussing ways to create gameable material of your own.

This chapter will discuss common RPG scenarios and how they can be adapted for your campaign, as well as comedy and horror elements that can be kept at hand and injected into any situation to change the mood or upset the flow of the action and finally some ideas to try on your players that fit uniquely with the ghostbusting genre.

Basic Structure

Any adventure is likely to start with a client's phone call, continue to an on-site inspection, and end with a ghost resolving its issues (or getting sucked into a trap). The job of the GM is adding to this basic formula to create something that seems magical and unique week after week. After the game has progressed beyond a certain point, where the players have a bit of history and experience under their belts, the basic structure of the adventures can change. The characters will have become familiar with many more NPCs and may have incited a need for revenge in one or two. With strong friendships and enmities, and a shared history to draw upon, there will be more opportunities to break away from standard game formulas as the world around the PCs becomes more rich and vigorous.

General Elements

Many things should be considered when developing an adventure for a Ghostbusters campaign. Here are some basic ingredients, with some optional ideas. There are so many diverting elements that can make for an exciting adventure, that sometimes the most important aspect of the GM's job is limiting the number of ingredients that get added into the mix. After all, there has to be something left over for the next adventure, right?

Ghosts and Goblins

There are a few things that every Ghostbusters game is likely to have. The first is of course a ghost, or some other supernatural threat for the heroes to confront. Having a mix of different ghosts at various power levels will help to keep the game interesting and keep your players from becoming complacent. Don't overuse Gozer level outsiders. Remember that in the movies, the bulk of the story is about investigating a "big case" *while* at the same time doing a lot of meat and potatoes jobs, the kind that pay

the bills. Interspersing cases with common ghosts, powerful meta-spectres, and maybe even a gaggle of very weak ghosts, will create a nice ebb and flow in the campaign as it progresses from week to week. Too many powerful or dangerous foes can impinge on the humorous undercurrent that is essential to this genre.

There is plenty of material in this and other books to help you create a ghost, but that won't make it a good ghost. The key to making a monster memorable is not just slapping some powers on a basic template and making sure that the numbers add up. A good ghost needs an interesting personality and background, or at least a singular goal to make the adventure work. Your players can always wade in on any garden-variety ghost with their proton guns blasting, but if the main thrust of your campaign is to kill monsters, maybe you should be playing *Dungeons and Dragons*.

Weak, godlike, or somewhere in between; your monster must first be compelling. Some questions to ask when creating that ghost are, why is it here and what does it want? Ghostly motivations don't need to be complicated (see p. 49) or even all that interesting, but deciding what makes the ghost tick will make it easier for the GM to play, and for the players to identify with its problems and want to resolve its issues. Generating an entire character sheet for a ghost that will only be used for one game session is probably a waste of energy, but it is recommended that along with a Bestiary-style write-up of stats, the GM should include one or two Quirks, or quick notes on the ghost's personality to help flesh it out and make it more two-dimensional. Adding an interesting "power" beyond those of the Spirit meta-trait can also be fun, especially when the ability is not immediately revealed to the players.

A good background story in some cases will end up being the bulk of the adventure. It can also help in determining the ghost's personality and motivations. Most cities have their share of haunted locations, some even have tours. Looking into local legends, or transplanting famous ghost stories from one city to another with some details altered is an easy way to develop your ghost, haunt and background all at once. Don't be afraid to seek out anthologies of ghost stories, as most fiction of this sort will have a lot of good background and interesting sites that can be readily transferred with very little effort on the part of the GM, and might inspire him to place the players in situations he never would have thought.

Investigating the ghost, its haunt and its past will usually lead to the successful resolution of a case. Of course there are always extenuating circumstances… Some ghosts are mindless, while others don't seem to have a past with any issues to work out. Extra-dimensional beings like Gozer, or Class V ghosts that are spontaneously generated by raw emotion or ritual summoning, will have no background in this reality. In such circumstances the background that the heroes will be investigating will, more than likely involve historical accounts of similar appearances, or the conditions under which the entity was created – and hopefully discover how to reverse the process.

Location

The ghost's background will likely dictate the location of the adventure, which will usually be the site of the haunting — although there is no reason why the haunt can't be selected first with the ghost and its circumstances decided later on.

The ghost, its haunt and the motivation for the haunting should all be intertwined. It is often easiest to start with the ghost's motivations first, but in cases of unrequited love and similar "generic" motives, the location is almost unimportant to the main action of the plot. On the other hand, an interesting setting can give the GM added foundation for framing the background of the adventure. A small lake near the haunted house, an old speak-easy located in the basement of the haunted hotel, a gnarled old tree that was planted only a month before the ghastly crime was committed, these are all fodder for a good back-story.

There is no need to stick with haunted houses and abandoned theatres either. Any place can be suitable for a ghost to frequent. In the movies and on the animated show, the Ghostbusters fought spectres in a wide variety of locales: sewers, museums, libraries, circuses, train stations, hotels. It would be good for the ghost to have some ties to the location if it is a haunting, but in the case of a free-roaming ghost or meta-spectre, the spot where the action takes place is more a matter of circumstance – the place where the ghost took his stand – which of course is exactly where the GM wanted it all along, right?

Need inspiration for your next game session? Take a map of the city that

your game is based in and throw a dart at it; no matter where it lands, or how interesting the location may be, what will define the tableau for your players is the atmosphere. The brightest, newest building in the world can become a nightmare with the right ambience.

Atmosphere

"It was a dark and stormy night." There is no bigger cliché in fiction, and yet none more appropriate for a Ghostbusters game. While there is nothing more basic to horror than having thunder and lightning crashing around, the PCs should experience the full gamut of weather during a campaign. Nothing dulls the senses or the suspense more than a month of dark and stormy nights. And nothing surprises a Ghostbuster more than unnameable horrors on a bright sunlit afternoon. The effect of the weather can also have ramifications. A shuddering wind can be eerie, but the constant, erratic bang of a shutter at one side of a house can be nerve-wracking – and the cessation of the banging – what does that presage?

For the atmosphere to be an effective modifier of mood it must be treated like a character. It cannot be mentioned casually at the beginning of a game session and then forgotten. It must be referred to periodically, and developed as the game progresses. A gradual change of tone can be used to heighten drama or build tension, but so too can a dramatic change. When trekking through a bright sunlit forest, a slow transition to darker, denser bush may not unnerve players as much as mentioning that the forest has suddenly gone quiet.

There is more to shaping the atmosphere than just the describing the weather or time of day. Think of atmosphere as an envelope surrounding the players' senses. The sights, smells and sounds. The taste and feel of things. An underground tunnel and a city sewer are pretty similar in game terms, yet they can be described very differently – and experienced more viscerally – if done correctly. Is it musty, damp, dim, smelly or is there a certain tang of charred flesh in the air?

Where possible the GM should work on all the senses, even exploiting the 'sixth' sense – regardless of whether the PCs have ESP or not. Small rooms should be described as claustrophobic, or the player may simply be told "The hairs on your neck are prickling." With a little thought, any mundane object or place can reflect malice or corruption and decay.

A Cast of Thousands

Ghostbusting would be too easy if the only thing that needed doing was catching a ghost. Non-player characters are as essential as ghosts for a good adventure. Friends, enemies, officials and innocent bystanders all have a role to play. A large cast of "extras" is essential to extended campaigns, particularly localized ones. As with neighborhood NPCs, (p. 77) clients need not be more than a name and some distinguishing characteristics. Details can be filled in later if the character makes return appearances or is something more than just a mere customer. Again, variety is the spice of life when it comes to any aspect of plotting an adventure and client creation is no exception. A large majority will by circumstance, be victims who only want their lives to return to normal, and these should be played straight up. But a small percentage of patrons will fit into the "other" category.

A greedy developer, who can finally lay his hands on *that property* "once the pesky ghost is gone". A murderer who wants his victim to be permanently silenced before he can blab. A skeptic who wants to prove the Ghostbusters are frauds. And of course the client who's just a jerk. A customer's personality and circumstances will have an impact on game play. PCs may not take on a job if they don't like the client, or they may not accept a commission from the city if the mayor scorned them in the press in previous weeks.

Apart from their clientele and their neighbors, the heroes will encounter many other people in their day-to-day dealings. There will be police officers – those that like, hate or disregard the PCs. Depending on how high-profile the team becomes, they may also garner attention from federal authorities too. The

It's Only the Wind

It's not always ghosts. Sometimes, it's only the wind, or perhaps one of these explanations:

Animals: Rats and raccoons might make rustling or rapping sounds, and spectral sightings might be cranes, owls, or other nocturnal birds with large, reflective eyes.

Drafts: Haunted houses are usually old houses. Old houses are drafty, have doors that blow shut, floors that don't stay level (causing objects to move), and weird cold spots.

Groundwater: Guy Lambert, president of the SPR from 1955 to 1958, noticed that the majority of haunted-house reports in Britain, Europe, and America came from houses within three miles of tidal water. Groundwater can undermine foundations (causing creaks and tilts), create white fog patches, and cause cool floors and rooms.

Hallucinations and Lies: From witnesses who want attention to people who aren't taking their medication, there's no shortage of reasons someone sees a ghost.

Magnetism: Geomagnetic effects are poorly understood even now, but have been linked to "earth light" phenomena in the 1990s. Much of the "electromagnetic ghost" theory can also be explained by natural variations in local magnetism.

Old Man Withers: And, of course, someone might be spreading ghost stories and even faking phenomena for malicious or criminal reasons such as to cover up their hidden gold-smuggling operation.

Subsonics: Infrasound causes anxiety, sorrow, and chills in test subjects. It can extinguish candles and send shivers down the spine. And it can be caused by the wind in long pipes, earth tremors, and stormy weather.

FBI, CIA, EPA and Treasury department may all take an interest in local doings.

The local media should be there to witness when things go wrong or to prevent the PCs from doing things "what they ought not do". The extras need to be in the way – bystanders, hostages and irritating hangers-on. The point of all these extras is having someone for the players to "play to". Interaction will result in character development which is key to *role* playing.

Finally there should be some more interesting cast members who become mini-adventures, which may not even involve ghostbusting. Maybe the Time Police will visit looking for help with an escapee. The mad scientist who wants to show the PCs his latest ghost-grabber. The shape changing alien who has a problem with his...

Adventure Scenarios

Every session of play is about characters solving a problem, or addressing a situation.

This section is a situation cook-book. Adventure fiction, whatever the medium, confronts heroes with a few standard types of scenarios. Here are recipes for some of them. Each one starts with a basic formula: the essential ingredients plus a few extra nuances that will make it memorable. If there are interesting variations, it explores them.

Every campaign is different. No scenario type will fit all possible campaigns, and few campaigns will use all the different scenario types. But understanding what makes them all work is a good start on keeping players happy.

The Labyrinth of Doom

Exploration of underground labyrinths, or "dungeon crawls", are a very common type of adventure and one of the oldest, going back to the original *Dungeons & Dragons*. Heroes from Conan the Barbarian to Luke Skywalker have ventured into dark underground mazes to search for monsters, treasure or glory.

A dungeon crawl requires a dungeon: a confined area in a definite place, with entrances and exits, to produce a sense of crossing a threshold. Once in the labyrinth, everything is a potential threat.

Adventure Seeds

The Sump Thing

The municipal government hires the Ghostbusters for a unique elimination job. City workers have been encountering a brown amorphous creature in the sewers beneath the streets. Is it a monster or a ghost? Can it be talked to, and if so, what kind of personality would segue out of life into this sordid afterlife?

Most importantly — if it's a free-repeater — how many times will the Ghostbusters need to stalk these unclean subterranean passages (unpaid) until they find the cesspool that is the source of this creature's power?

A Gross of Gremlins

The international airport is having mechanical problems. Twelve gremlins have been alternating between hangars, loosening bolts and yanking springs. The harried mechanics are under a lot of stress to keep up with the damage and get the airplanes out whole and on schedule. Something is going to break, and soon, unless the Ghostbusters can stop them.

The gremlins are a tough bunch. Not technically ghosts, they are corporeal creatures capable of turning invisible *and* intangible. Their affinity for all things mechanical gives them a Gadgeteer advantage of cinematic proportions. Above all this, they are smart, devious and have a wonderfully dangerous sense of humor that they are quick to turn on anyone who interferes with them. Be warned — proton packs, ghost traps or even the Ecto-1 are all fodder for these supernatural techo-geeks.

To enhance the sense of danger, the heroes shouldn't be able to perceive the labyrinth clearly. Ideally, they won't even know its size – which is one reason labyrinths are often underground. Darkness and other barriers to the senses enhance this uncertainty. Twisting, branching, and even hidden passages make it harder to form a clear mental map. Letting PCs carry lights or see in the dark, draw maps, and probe ahead with magical spells turns a dungeon crawl into a series of calculated risks. Preventing such actions keeps it suspenseful and raises the tension.

Dungeons would seem to be a rare commodity in campaigns set in a modern time period. A natural cave complex can be a labyrinth. Caves are more dangerous than dungeons; they aren't made by intelligent beings and there's no guarantee that they can be navigated. More than one such complex near a large metropolis is highly unlikely though.

GMs wanting to run this type of adventure should consider more logical labyrinthine locals like city sewer systems, subway tunnels or possibly even a warren under the city's largest cemetery, (quarried by a legion of undead, no doubt). It would not be much of a stretch to turn a cruise ship, aircraft carrier or even an offshore oil drilling platform into a ghost-filled maze for the players to flush out. An haunted oil refinery might seem tame compared to a labyrinth crawling with orcs, but just consider what the combination of proton streams and petroleum fumes could produce.

Labyrinth episodes can work fine periodically, but no modern day tunnel network would be big enough to sustain a campaign length series of adventures – unless of course, you locate it in a nearby parallel dimension.

The Perilous Journey

In a perilous journey, the danger isn't necessarily at the destination; it comes from the expedition to get there.

The most common type of excursion is a quest (see p. 82). For those intent on running globe-trotting campaigns, the entire game will be one extended peril-filled journey.

The Ghostbusters need a reason to undertake such a journey. In globe-trot-

ting campaigns, the objective is simply to get to the next assignment and threats may or may not occur along the way. The goal in an episodic campaign might be a weapon, a source of knowledge, a friend in need of rescue, a teacher or knowledgeable foreign scholar for example.

A journey needs a route for the PCs to follow. On a journey with a goal, there is often only one route, whether it's as clearly marked as the Yellow Brick Road or completely unknown. But there may be alternate routes. And when the PCs must turn tail, the choice of which direction to flee is often wide open.

There also should be perils along the way. Even in flight from an enemy, some random encounters such as bandits or natural hazards should interrupt. The journey could pass through unsettled, lawless or war-torn regions.

The journey should be long; the countries it passes through should be too large for the travelers to see all at once. To maintain a sense of the unknown, maps should be old and incomplete and guides unreliable or even traitors to your players' cause.

A quest may have unusual goals. Odysseus and Dorothy Gale just wanted to go home; Frodo Baggins wanted to destroy a magical treasure; Moses was looking for a new home for his people.

In the natural world, many journeys take place by sea. They can also pass through the supernatural world, as in Dante's tour of Hell, Purgatory, and Heaven.

Quests and perilous journeys are one of the easiest types of adventure to turn into a campaign. Just make the journey long and the goal distant and elusive or mobile as well. It's worth recalling that modern journeys can also be brief; a single session of travel is an excellent interlude between two longer story-lines.

One vital feature in a prolonged journey is way stations along the route. Let the travelers come upon an inn, a monastery, or a hidden valley. This gives them a mark of progress and a chance to recover their strength and make new plans. If they want to hurry on as quickly as possible, let them; if they prolong their stay, entangle them in local activities and new problems.

Investigations

Investigation scenarios provide a low-violence gaming option. But investigation can lead to confrontation when the adversaries and their purposes have been exposed – or earlier, if they take notice the investigators! This formula is more familiar in modern settings and a staple of the Ghostbusters genre.

If any kind of fantasy works with investigative scenarios, this is it. The heroes face supernatural threats, detecting where evil or horror has infiltrated human society and determining how it can be counteracted are central to this type of adventure.

An investigation needs a suspect. Typical human suspects are cult leaders, mad scientists, occultists, and other assorted madmen. This being Ghostbusters, the GM need not limit his quarry to the living.

An investigation also needs a victim. If the suspect isn't insane, then the targeted victim is normally an individual, a family, or a business.

The suspect has a scheme or plan. Two types of investigations diverge at this point: those where the plan has

Adventure Seeds

The Disappeared

Professor Cornwall has called twice asking for help from the Ghostbusters. His phone signal breaking up before any relevant information can be exchanged. The calls are dismissed as pranks until a background check reveals that Cornwall has been missing for the last 24 hours and this family and university colleagues are worried about him.

Another call and the Professor explains that he has been on the run from aliens who want to capture him. The Ghostbusters agree to meet him, assuming the man has had a nervous breakdown. When they arrive at the designated time and place, they find the dishevelled and haggard Cornwall hiding in some topiary. As he explains his predicament, four blue-skinned aliens with bulbous heads approach. *"Give us the one called Cornwall!"*

The Aliens crash landed on Earth in 1804. Their propulsion system damaged beyond repair, they began looking for fuel to power their emergency escape system. Hybernating while their automatic systems searched for the fuel, they would come out of suspended animation whenever the right power source was found — humans with a very unique brain wave pattern. Professor Cornwall is the last person they need for their plan to work.

The aliens aren't stealing brains, but actually putting the humans in stasis until they can find enough to power their teleportation device and get home — but the Ghostbusters don't know this.

Whether the aliens escape, and what happens to Cornwall is up to the players, but the GM should keep in mind that the Cornwall is not the first person the aliens have tried to kidnap. Check out the *List of people who have disappeared* at Wikipedia to cherry-pick interesting people who have vanished throughout history and may now be standing in the spaceship waiting to be rescued.

The Little House in the Wood

One cloudy morning, a little cottage was found to be standing near a wooded patch in the city's biggest public park. Police were called in by anxious parents who claimed that an old woman was trying to lure their children into the house. A few officers went in to arrest her, but only pigs emerged from the building. When cops get turned into pigs in a house made of sponge toffee, who ya gonna call?

The witch (obviously) is corporeal and can use any spells the GM thinks suitable — and funny. The Ghostbusters may need to use Diplomacy and Fast Talk instead of proton guns to deal with this situation.

While discussing the merits of a child-free diet and city building ordinances, a house walking on giant chicken legs struts into the clearing…

been carried out and the goal is to capture and punish the suspect, and those where the plan is in progress and the goal is to prevent its completion.

Something has to keep the plan secret. In a world with functioning magic, this can be difficult; one successful divination can ruin a scenario. Either limit what magic can reveal, perhaps to a few words, or give the suspects their own magical concealments.

However, there should also be clues; that is, the suspects' actions should leave traces for the investigator to uncover. In coming up with clues, it's dangerously tempting to work out a complete list and try to point the PCs toward finding them. This approach can feel contrived and could provoke resistance. Be prepared to improvise new clues; often the investigators' methods of learning the truth can provide useful ideas.

An important variant on investigation is magical investigation: trying to identify the powers, or the origin, of a magical object, or trying to learn the source of and how to counter or reverse a spell.

Making a single investigation the theme of an entire campaign is difficult. In a typical Ghostbusters campaign the players will come up against a succession of cases, some may be the work of the same master villain or agent of evil, whom they may never touch… unless, perhaps, *that* is the climax of the whole campaign!

Confrontations

Confrontations often occur at the conclusions of larger scenarios. When an investigation finds the true evildoer, or a dungeon crawl penetrates the inner sanctum… it's time for a grand, climactic battle. In fact, one way to design a variety of adventures is to work out the final confrontation and then arrange other matters to lead up to it. But it's also possible to cut the preliminaries short and get to the fighting as quickly as possible. An adventure can even begin with an open challenge.

Confrontations are mainly a dramatic device; ghostbusting, with its focus on action, is a most natural home.

A confrontation needs an adversary, or perhaps a group of adversaries. The best adversaries are almost as powerful as the heroes; that way, there's a challenge, and even a real chance of defeat.

A confrontation also needs a battleground or arena. Ideally this should be fairly clear and open, to keep attention focused on the struggle and not on such concerns as rescuing innocent bystanders. At the same time, it's a good thing to have objects scattered about that a clever combatant might turn to good use.

Participants need something to fight over. This could be a treasure, someone to rescue, or access into our dimension.

In some settings, confrontation and combat may be a game, performed before crowds of spectators. Fighters' motivations may include wealth, knowledge, or the chance to test their skills. Gladiatorial contests offer obvious examples. Magical duels between wizards could have the same appeal in a world of commonplace magic. A Ghostbuster might be brought to another world to duel a champion.

A campaign's structure can form around a series of confrontations. This formula is common in super-heroic campaigns, where each adventure culminates in a battle against a new villain. If single combat between champions actually settles major disputes, adventur-

Adventure Seeds

The Atheist

Herbert Dorsey was a man without faith, but a very rich man who never overlooked any risks no matter how unlikely. When Dorsey died, the dictates of his will were put in abeyance. It stipulated that before the estate could be distributed, the Ghostbusters were to be paid reasonable compensation to come out to the cemetery and "check up on him".

The PCs will arrive at the grave, accompanied by Dorsey's lawyers, his children, and his brother (each having a stake in the dormant will). Using ecto-goggles and special video recording equipment, they will indeed be able to prove that Herbert Dorsey may have died, but he hasn't *moved on*.

The players will now find themselves as the center of a tempest caused by dead man with no legal rights, angry would-be inheritors and ineffectual legal council.

Now that he's dead; his soul in question, what will Herbert Dorsey do? Will he give his money to a church, or find some creative way to take it with him? Certainly his spendthrift son and shiftless brother will have something to say about that. And what *is* his legal status? Either way, the Ghostbusters will most assuredly be called upon to provide evidence at any subsequent hearing. Just how much money would it take for a Ghostbuster to zap, trap and forget about Dorsey?

The Inheritance

Pansy Ackerman was a queer old girl. She talked with ghosts (she said) and claimed that her strange meandering mansion was full of them. She was tickled, then shocked when she heard of the Ghostbusters who talked to ghosts, and sometimes trapped them for money.

Pansy's relatives were appalled to find that her will named the local Ghostbusters franchise her sole beneficiary; *if* they can spend one entire night, from dusk till dawn in her rambling ghost-filled home. (Perhaps without their equipment?)

Both relatives and resident ghosts will not want the Ghostbusters to stay for their allotted time. And then there are also rumors that Pansy had hidden cash and other valuables all around the crumbling manor.

The house should be a character in this game. Secret passages, paintings with eyes that move, rooms that change at the pull of a coat hanger, and more should all be a part of this adventure.

For inspiration, research the "Winchester Mystery House" or view Abbott and Costello's *Hold That Ghost*.

ers may have to fight off the champions of many neighboring dimensions one after another.

Or an entire campaign can lead up to a single confrontation with a master adversary. Any number of other missions can help reach the point of that final battle – investigations, quests, even confrontations with lieutenants of the master villain. This structure usually means that when the ultimate foe is defeated, the campaign is over. But it's always possible to reveal that the ultimate foe was in reality a high ranking lieutenant working for yet another villain who is even more dangerous.

Adventure Seeds

And the Rains Came

The Museum of Natural History has a big problem. Every Thursday at dawn, since the opening of their South American exhibit, it has rained. Not just any rain; aphids, physalis fruit and even piranha! The clean-up costs are mounting while the smell of rotting flora and fauna, and fear of the unknown is keeping museum patrons away in droves.

When the Ghostbusters set up to record the next event, they discover that a portal of sorts opens 20 meters above the museum's roof, remaining long enough for another anomalous rainfall. PKE valences in excess of 250 can be taken during the event, but fall rapidly back to normal immediately after the event. There is nothing unusual about the objects that fall from the portal. In the museum proper, low valences can be found on a few sacrificial knives and artifacts associated with violent death. However, in one display case there is a descriptive card on gods of Incan mythology that has a PKE valence of 68! The beginning of the card reads…

Paricia was a god who sent a flood to kill humans who did not respect him adequately. Possibly another name for Pacha Kamaq.

Pacha Kamaq ('Earth-Maker') was considered the creator god by the people of Peru before the Inca conquest…

The Wreck of '53

Faint ghostly trains are appearing on the rails in every corner of the Ghostbusters exclusive territory. Materializing on tracks after dark and chugging their way toward the city, they get closer with each passing night. As the trains near, they become less transparent and their speed increases. In a few nights the first of the trains will be within the city limits.

Research reveals that each phantom locomotive corresponds with a wreck in which lives were lost, some going back as far as 1853. Scanning the rails with PKE meters will show that PK energy, in the form of a thin coating of slime, is radiating out from the city's center. As the phantom trains overtake their modern kin, they deposit an extraordinary amount on slime in their wake, enough to drown people in the passenger cars. So far no one has been injured, but the Ghostbusters need to act quickly against the impending shut-down of the entire city rail grid.

What agency is working to raise these long-slumbering iron horses? Is revenge a motive? Rumors surface of an engineer, who was fired years earlier for causing 7 deaths while operating under the influence, but how could he be doing it? Could it have something to do with the new track laid recently, track that helps complete an unholy pattern if one could only see how the rails in multiple subway tunnels intersect.

This scenario will work best in a large city like New York or Chicago, with commuter, freight and passenger lines all aimed at the city core. To make the threat even more intense, the ghost trains can travel on unused rail lines and even subway and elevated tracks.

The Inexplicable

Another style of adventure confronts the heroes with mysteries – not situations to be unraveled, as in investigative scenarios – but mysteries in the original sense of strange and supernatural events. Mysteries are another archetype of Ghostbusters adventures.

The heart of this mystery scenario is supernatural or otherwise exotic power. Its real nature should be unknown to the adventurers and should remain unknown even at the end of the scenario. Its power should be too great to overcome by any form of combat or magic. But at the same time, it should be indifferent to their actions, or at least should not primarily focus on overcoming them.

To bring the adventurers into contact with the ineffable, it needs to have manifestations. Something should awaken it and draw its attention to the physical world, and that attention should produce strange effects. Often these will be harmful or terrifying, but in any case, they should attract investigators.

Provide ways of perceiving the supernatural force more clearly. The heroes may physically go where they can encounter it, or have the ability to perceive the supernatural realm, or gain information through divination or other magic. In doing so, they should never gain complete answers, but only obscure hints. The risk of going mad after a failed Fright Check can limit information.

Finally, some underlying violation of the order of nature must have unleashed the supernatural force. The adventurers should discover this violation and find a way to correct it, though doing so may cost them a great deal. By undoing the violation, the adventurers should have restored natural order to the world.

A classic form of a mystery scenario uses the curse. Someone breaks a law or taboo or offends a powerful being; as a result, both they and those around them, and perhaps even their descendants, suffer great harm. Recall, for example, the legend of Oedipus, who brought a plague on Thebes by killing his father and marrying his mother.

It's also possible for a priest or sorcerer invoking a god or casting a spell to disturb the order of nature deliberately. In this kind of story, the adventurers may struggle with fanatical cultists or magical attacks before they can actually confront the central mystery.

The best-known fictional treatments of inquiries into the unknown have contemporary settings, as in the television series The X-Files or the comic book Planetary. Priests seeking out black magic have acquired a bad name, thanks to the Spanish Inquisition, but in a world where magic is real, inquisitors could have a legitimate role. Evidence of holiness can also draw a church's attention, with the heroes trying to find out if the apparent miracles are real.

Episodic inquiries into the inexplicable unfortunately often turn into "the monster of the week." It's hard to keep players in awe through one story after another of encounters with dark, hidden forces. An entire campaign devoted to such inquiries can work, but it needs to walk a fine line between trivializing the mysteries and constantly making them more incredible.

An entire campaign devoted to a single mystery, or to a small number of mysteries, can work very well. The heroes may not even know if their strange encounters all involve one hidden force or several conflicting forces. They may unwittingly become agents of the hidden force, without knowledge of its true nature or what it expects of them.

Intensive Training

Of course, every adventure can be a learning experience. But adventures can be set up deliberately to train the heroes. Ghostbuster training is a given, but some gamers might be itching to experience the training as part of the campaign. Additionally, PCs might study to improve their skills or gain new ones, engage in field exercises, or even undertake special missions with their mentors. These scenarios involve lower risk levels and entertaining mishaps.

A learning experience focuses on performing a task – either real or simulated. Either type should fit the Ghostbusters' skills. Most of the previously discussed scenario types scale down to such a purpose. Don't remove all the risk, though; a little real danger sharpens a student's attention wonderfully.

An observer must monitor the students' performance, stepping in if they get in too much trouble. Usually he'll keep out of sight, appearing out of nowhere at the critical instant.

The scenario should include an evaluation of the students' performance. Keep notes of skillful or clever actions, but also of points where the students can improve. If a scenario produces a spectacular blunder, dwell on it. Remember that the evaluation may not be entirely fair; teachers don't know everything. They may have excessively high standards, and aren't always unbiased. Base the evaluation on the teacher's personality as well as the facts.

Finally, each scenario should teach a specific skill or perhaps more than one. But not all the students should learn the same skill. For example, group exercises may offer one student a chance to gain leadership skills, another an opportunity to hone combat abilities.

A training exercise may involve an element of competition. Two groups of students may try to outdo each other while performing the same assignment, or even compete to perform a task before the other group does. Training in combat skills may involve duels or war games. If students become overzealous, competition may turn into actual combat, or students may begin sabotaging each other's efforts. Depending on the philosophy of their teachers, such actions may be strictly against the rules and require secrecy… or they may be tolerated, even actively encouraged. If the heroes face continuing rivalry from another team, they will become more personally involved in their training.

Students may also find their own learning experiences. Such player initiated scenarios can run very much like training exercises, complete with the final evaluation by their teachers... but the prospects for getting into serious trouble will be greater.

A training campaign naturally begins at the Ghostbusters training centre where the heroes are students. Characters built on 75 to 125 points work well in such campaigns, though advanced students may require 175 points. The training centre could be a combination of classical fencing academies, firing ranges, and Professor Xavier's school for "gifted" youngsters from *X-Men*! GMs may intersperse actual emergency missions and scenes from the daily life

of the school into the scenario.

For an entire campaign to be a single story about training, it's necessary for the adventurers to learn something big or eventually become teachers themselves. Perhaps advanced students undertake a long-term group project. Or perhaps they strive to gain some knowledge of secret supernatural mysteries.

A Day in the Life…

Every campaign can benefit from occasional down time, when the adventurers don't explore haunted castles or graveyards, or battle armies of monsters, but rest, spend their hard earned cash, and drink and flirt with the help at the local bar.

This kind of scenario fits into any type of campaign.

A "day off" adventure needs a setting with low danger levels. This can be as small as the local bar, but it works better if it's on the scale of a town or small neighborhood in a larger urban center.

The heroes need to interact with a variety of people. If some are impressively powerful, don't make them foes for the PCs to defeat or sources of free benefits. Give them their own agendas, from running the annual street festival to finding husbands for their seven daughters. And spend equal effort on a few characters with no power at all, such as the waitress who flirts with the quiet member of the team, or the sausage vendor down the block from Ghostbusters HQ.

It's also good to include a few community events. Weddings, funerals, and birthdays all work well. Contests let the heroes show off their abilities and win prizes without mortal combat.

Instead of having a fixed location, a change of pace scenario can take place during a journey. A pilgrimage to a sacred shrine or a long sea voyage can provide relaxation, entertainment, and a sense of transition.

Or devote the scenario to an event or contest – but as local celebrities – have the PCs recruited to help run the event! Judging an amateur talent show or a pie eating contest with contestants coming in from all over the city, or a great sidewalk sale filled with eager buyers, sellers and the odd drunk or pickpocket, can offer some novel challenges.

An entire campaign of "day off" scenarios is probably too much of a good thing. The charm of such episodes is their rarity and contrast with the usual adventure and combat. Character interaction and humorous mishaps stand out better when they reveal a new side of the people involved.

Hunting Parties

Legendary heroes have always hunted dangerous game, and Ghostbusters do it for a fee. This type of adventure is similar to a quest, but not the same: the goal is not acquiring an object but overcoming danger.

A hunt needs a quarry, usually a monster. Catching it should test the hunters' skill and courage.

Sometimes the adventure includes people threatened by the quarry and seeking respite from the Ghostbusters.

Finally, the hunt should take place in a wide area. This kind of quarry will not be an average ghost and needs room to hide, move around, or even to ambush its hunters. Although this kind of scenario can play out at night in deserted city streets at night, it may be better in an area less settled, which typically contains at least old forest or mountains.

In a less combat-oriented adventure, Ghostbusters may be sent after an animal that's not dangerous, but just rare and elusive like the Yeti or Lock Ness Monster. They will certainly be asked to capture it alive, adding to the challenge (and cost) of the expedition.

A hunt can also pursue a man or other intelligent being instead of a beast. A an evil magician may be an especially dangerous quarry. A manhunt can go cross-country or take place in a large city. If the quarry has a mask of legitimacy, the hunt may be even more dangerous, with the PCs considered vigilantes or fanatics. (See the adventure seed below for an example of how this might work.)

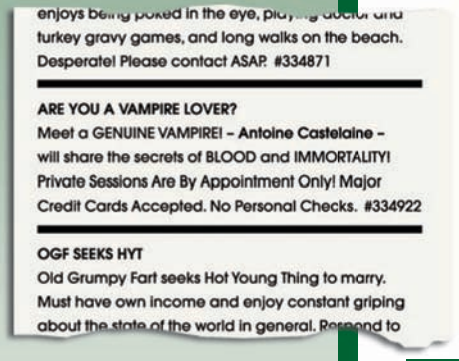
It is not practical for Ghostbusters to spend a campaign on a single hunt as it doesn't fit with the franchise concept.

The quarry is probably less powerful than the heroes; if it fights them openly, the hunt will end. But having it continue eluding them will get dull. A more useful structure is a series of hunts for different but related targets, whether they're large, mythological beasts or aristocratic vampires.

Adventure Seed

The Vampire Brief

Hazel McMillian comes to the Ghostbusters with an interesting problem. Her daughter, Clara (Klare to her friends) has taken her dreary fascination with all things 'Goth' to the next level. Hazel hands them a personal ad from a local paper and explains that "I didn't believe in this supernatural nonsense, but Clara has puncture marks on her neck and the doctor says she's becoming anemic…"


enjoys being poked in the eye, playing doctor and turkey gravy games, and long walks on the beach. Desperate! Please contact ASAP. #334871

ARE YOU A VAMPIRE LOVER?
Meet a GENUINE VAMPIRE! – Antoine Castelaine – will share the secrets of BLOOD and IMMORTALITY! Private Sessions Are By Appointment Only! Major Credit Cards Accepted. No Personal Checks. #334922

OGF SEEKS HYT
Old Grumpy Fart seeks Hot Young Thing to marry. Must have own income and enjoy constant griping about the state of the world in general. Respond to

The Ghostbusters are hired to get rid of the vampire, or in Hazel's own words – "shoo him away." A little investigation reveals that Antoine Castelaine runs TV ads as well and has developed a following in the local Goth community. When the heroes arrive at the vampire's home, they are met by two police officers and a lawyer with a restraining order keeping them away from their quarry's domicile. Apparently 'Klare' has passed word to Castelaine about her mother's intentions.

The police are not antagonistic toward the Ghostbusters, merely enforcing the court order. "Ain't no law against being a vampire," they say.

Is Castelaine really a vampire? Is there a way to stake out a tax-paying citizen without going to jail? Will the Ghostbusters need their own lawyer to step in? And most importantly, how much do you charge for this kind of work?

Cross-overs

Considering the multiplicity of bizarre shapes that both aliens and ghosts can take, it wouldn't be surprising for the Ghostbusters to be called in to eradicate a menace that should rightly be handled by the Men In Black. But since the Ghostbusters are listed in the Yellow Pages, and the MIB are not – a meeting would seem inevitable. When two groups with such conflicting goals come face to face out in the field, who can rightfully claim jurisdiction?

There are enough accumulated ghost stories, folklore and modern mythology to keep a campaign in fresh ideas, that a Game Master may never need to stray from the basic Ghostbusters game structure. The animated series demonstrated that the genre is well suited for cross-over adventures.

Before player characters are generated, the GM will have decided if the game world has high mana or not. At that stage he should also be deciding if the world is populated with aliens, giant radioactive monsters, mages, superheroes, or anything else that he might want to hurl at the players during the course of the campaign.

In a world of high mana and superheroes, the Ghostbusters may be called upon to assist Doctor Strange in keeping the forces of extra-dimensional evil at bay. Perhaps a disguised villain will hire the heroes to trap the Ghost Rider. The possibilities are endless.

The world of ***GURPS Hellboy*** is an ideal setting for cross-over adventures. While Hellboy's comic adventures are inclined toward violent horror, the inherent humor of the Ghostbusters genre is lurking there too. Toning down the more deadly aspects of a typical Hellboy scenario would make for tremendous cinematic thrills.

In a campaign, a team of Ghostbusters would make an excellent addition to the B.P.R.D. The average Ghostbuster being a lot more competent than the standard agents that usually accompany Hellboy and his supernatural teammates on their missions.

For even more colossal adventures (that go right off the scale), picture Cthulhu battling the Stay-Puft Marshmallow Man as a giant lizard rears up from the depths of Tokyo harbor. The biggest challenge of course is how do you top a scenario like that?

Diplomacy

While political intrigues played small roles in both Ghostbusters movies, it is unlikely that the players will want to be in campaign length scenarios involving lawyers, lobbyists and legislators.

Small scale diplomacy can add spice as an aside to the main focus of the game. At one end, the spectrum of diplomacy merges into covert operations; government officials of a certain type trade in lies and secrets. At the other end, it's more like bartering, when two people discover that they both want the same thing and want to help each other but are also wary of the other's (possibly secret) motives. The trouble is that the same opening negotiations could lead to either conclusion.

Diplomatic undertakings focus on the attempt to gain benefits from someone, usually by offering benefits in return. In this case, Ghostbusters may need certain permits in order to open a franchise or perhaps to keep running their Ecto-containment unit without interference. Advantages such as Charisma and social skills help negotiations succeed.

In a darker context, money, in the form of bribes, may need to exchange hands, or with more conspiracy minded games it may not be possible to negotiate with the other side, or to trust them to carry out their agreements.

The most basic element of a diplomatic scenario is two parties who have something to gain from each other. The heroes will be one of the parties. The gain may take various forms: cessation of hostilities, mutual protection, cooperative work, or a trade for example.

The parties must be at least partly ignorant of each other's motives and interests. Without uncertainty there is no negotiation and no drama.

Finally, negotiations occur in a neutral location. This can be a public place, or a private space belonging to someone neutral. Or when negotiations really go wrong, a court of law might suffice. Persuasive skills will help determine the outcome of a trial.

Add interest to a diplomatic situation by involving more than two parties. The Ghostbusters will have to choose to form an alliance with one or go it alone. They may worry that another opponent may enter into the situation to accomplish their own ends or gain leverage against them.

Exploration

Like the Seattle Underground, some cities may have had sections built over ruins left after a natural disaster of such magnitude that rebuilding wasn't considered an option. Tourists can sometimes visit parts of the wreckage but most of what remains is left to rats and other vermin of the night.

Exploration adventures can seem a lot like labyrinth scenarios, but the main focus is mapping out the area and finding out what's in it. Whether standing in the remains of the Sub-rosa subway, or an alternate dimension, the thrust of an exploration scenario should be push-

ing the boundaries of science and the known to gain knowledge.

Ghostbusters aren't likely to find a generous benefactor who is willing to pay for them to go exploring, so most such adventures will happen during downtime when there is a dearth of cases and the Ghostbusters have an opportunity to find out where those faeries keep coming from, or to see if the dimension that the Ecto-containment unit opens into is really such a good place to be putting ghosts.

The preferred ingredients for exploration scenarios are a big place that very few people have ever seen and fewer have lived to tell about. The heroes must also have a valid reason for wanting to explore it. Although curiosity is a great reason, the players may be expecting a more intriguing motive from the GM. The PCs should also have some relatively painless way to get to the place they're exploring if the game isn't to drag through long monologues about travel.

The logic for not having campaign length explorations is the same as given for dimension-hopping (See p. 84.) but extended excursions can make for a nice break in a campaign when the main theme has become stale for the players.

Subplots

Recurring subplots can provide a serial or episodic campaign with greater continuity. While the main characters deal with the problems and crises of the day, they also have to spend time on less important issues. Small developments can advance these subplots from episode to episode, without ever making them the main theme.

The most fruitful source of such continuity is characters' relationships. It's easy to fall into thinking of these only in terms of their direct impact on an adventure: a Dependent needs rescuing, an Enemy poses a threat, an Ally or Patron provides help. But less dramatic themes can be worth exploring. What if the Ally falls in love and is either terrified that his love isn't returned, or distracted because it is? What if the Patron wants the adventurer to attend his dinner parties? Taking advantage of established supporting casts can complicate a PC's life in interesting ways.

It's also possible to introduce NPCs who assume these roles in play. An adversary who is defeated in one scenario may get away and plot revenge, or a victim of mistreatment may turn up and obviously need help. To make things more complicated, these NPCs may attach to the predefined supporting cast. The PCs may befriend a lost child only to discover that he's an adversary's son and needs to hide from his abusive parent – or that the adversary genuinely cares for him and is reluctantly grateful to his foes for comforting him.

Even inanimate objects can have such secondary relationships. A headquarters building probably has some sort of staff; a vehicle has a crew, or at least a mechanic. A relic can have someone trying to reclaim it, sending dark agents to stalk the hero who is trying to deal with more immediate problems.

Some players can generate their own subplots. What if two of them become drinking buddies, or vie for the same girl? Promote this by giving the players time to roleplay relationships and grant character points for good roleplaying.

Running Adventures

The basic elements covered so far will help to create the plot for an adventure, but as Helmuth von Moltke the Elder first said, "No battle plan survives contact with the enemy." In this case, we have met the enemy and he is our player.

The best outline can never anticipate all the inventive ways the players will find to circumvent everything that you set in their paths. A good GM learns to roll with the punches and have lots of contingency material prepared so that a game in progress doesn't go irrevocably off the rails.

This next section is a combination of standard in-game elements and dirty tricks that can be inserted into any game, in order to confuse or distract the players, buy time, and generally keep things interesting.

Adventure Seed

The Water Ghost

A British lord is staying in the area on business and calls upon the local Ghostbusters to help rid him of the family curse. Every time Friday falls on the thirteenth of any given month, a "water ghost" appears at dusk and haunts the head of the family until dawn.

The ghost is watery in form, but resembles a woman dressed in the fashion of the mid-seventeenth century. She has been appearing to the heir of the family for over 300 years. When the ghost appears, everything in a 40 foot radius starts getting dewy and this water forms continuously until the ghost disappears. Some have died from exposure or water borne diseases contracted while in her presence, others have had accidents caused by the damaging effects of the water (one being electrocuted and another drowned). The current lord has taken to bundling himself up in warm cotton clothing and staying outside in a semi-sheltered area on a comfortable bench, with a small bottle of brandy — to avoid the fate of his unluckier forefathers. While a few Lords have managed to become octogenarians, the ghost has always made for an unhappy retirement.

The ghost is a Class V free-repeater. Blasting her out of existence or trapping her will not stop the curse, since the lord himself is the water ghost's focus. She will reform quickly if dispersed and cannot be dissuaded from the curse because she was a suicide and this haunt is her only time away from her eternal punishment. The ghost has a very high dodge score because she can reshape her liquid body to avoid attacks. This spectre will prove to be a challenge for the Ghostbusters since she can't be dealt with in the same manner as most other ghosts. When the lord dies, the curse passes to his heir, so even destroying the "focus" won't get rid of this pest.

Read *"The Water Ghost of Harrowby Hall"* by John Kendrick Bangs for more inspiration, and one possible solution. It has been collected in various anthologies and is also available on the web.

Controlling Tenor

Most scenarios will have a built in sense of atmosphere that the GM will slowly manipulate as the game progresses. Parallel and apart from the atmosphere is the tenor, or tone which is usually the domain of the players.

The best narrative will accomplish little if it falls on deaf ears. When players are excited and joking around, or their mood is counter to the atmosphere the GM is trying to build, it can be hard to get the game on track. Sudden action may be what it takes to turn the situation around.

Rather than continue with the narrative, have a player's leg plunge suddenly through a rotten floorboard while a loud crash sounds just ahead and out of sight. It may just have been a cat, or something much worse, either way you'll have the players' attention quickly enough.

The GM needs to give the game it's own sense of urgency, horror or humor, so it is good to have a prepared inventory of random occurrences handy, to throw into the game at a moment's notice in order to change the tenor in a spontaneous manner or redirect attention without destroying the atmosphere that you worked so hard to create.

When trying to manipulate the tone, keep in mind things like the dangers inherent in the current location, or the potentials for both horror and humor that were built into the ghost. What situations can be leveraged to keep the players off balance or distract them? NPCs in the neighborhood or a political situation that directly affects the franchise. Sometimes distractions like these can keep the players from concentrating on the problem at hand, giving the GM further chances to surprise or confound them. But as with any good thing, don't overdo it or it could backfire, leaving players too distracted to notice what's going on.

Frustrating Aims

You can't always get what you want, but sometimes you get what you need.

Despite the best laid plans, some players figure out that the best way to the top is with the elevator, and they may just tumble to your master plan far too early in the game session. As in real life, sometimes the silver ring is snatched away from you just when you're about to grab it. Game Masters should have no fear of doing the same. Have an NPC get in the way, have the mascot blow their cover, or have the villain of the piece change his plans at the last minute – weirder things have happened.

In any situation, NPCs whether antagonistic, friendly or random can add serious complications that can inject drama or comedy while preventing the Ghostbusters gaining an easy win.

In opposition to frustrating the players aims is a little thing called *deus ex machina*. When things are going particularly bad the GM may decide to interfere with a "bit of business". The intention here is to inject a little comedy into the proceedings, while tipping the scales in the players favor at the same time. A bit of outrageous fortune, especially if it's funny, is always welcome. The players will appreciate it, and while their bacon shouldn't get pulled from the fire too often, neither should the PCs be dying like flies.

Running Gags

With any luck, one or two "bits" will get big enough laughs that they'll be reused and become running gags.

A running gag can be as simple as a catch-phrase that gets repeated by a character in certain situations, or more elaborate set-ups of Rube Goldberg-like complexity. Perhaps in situations where the Ghostbusters can't use their Proton guns on him, the ghost of the Wisconsin Dairy King will appear to pelt them with small cheeses.

Most running gags will start by accident, when something fails to work or something works spectacularly, and the players latch on to it in hopes of a repeat performance of equal proportions. It might be difficult to manufacture running gags, so the GM should watch for player reactions and note anything with possibilities. (See *By the Light of the Silvery Moon* in the side-bar on p. 105 for a personal favorite.)

Timing

Both comedic and celestial timing are another important element in the Ghostbusters genre. How often have movie heroes been saved at the last possible moment by the rising sun? And why will a car engine never turn over when the knife-wielding maniac is breathing down your neck?

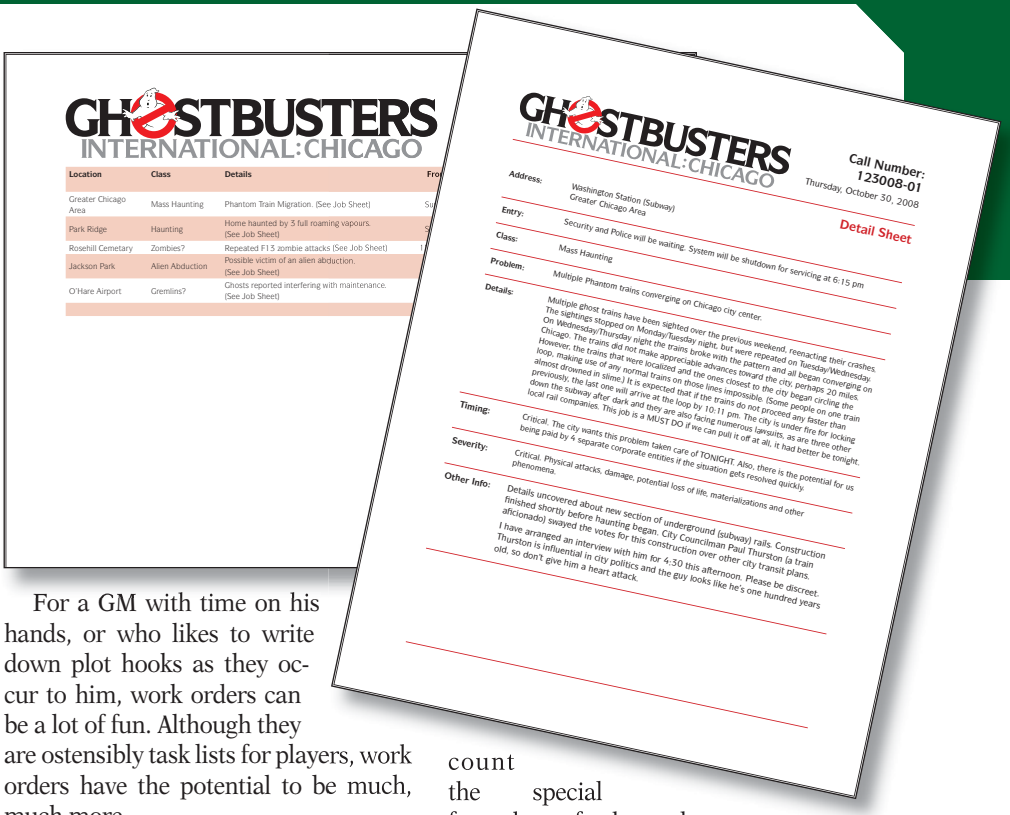
When planning an adventure, the GM should look at the ghosts, the locations and the NPCs for comic hooks, or potential "funny accidents" that could occur at the worst possible moment, to invigorate the game. During play the GM should wait for an available opportunity; the quintessential right moment.

However, the GM should never overuse gags, interfering NPCs, or plain old bad luck, as it can take away from the players' enjoyment of the game. After all, they do need to win once in a while.

And as Roger Rabbit once said, "Not at *any* time, only when it was funny."

Using Work Orders

Imagine, after weeks of planning and helping the players to mold their characters – finally sitting down for the first real gaming session of the campaign. The players are eagerly waiting for the proverbial alarm bell to ring, and a voice to shrill out, "We got one!" when they are handed clipboards with a sheaf of papers on each. "Here's the paperwork for tonight's assignments," says the GM and the game is afoot.


GHOSTBUSTERS
INTERNATIONAL: CHICAGO

Location	Class	Details	Fro
Greater Chicago Area	Mass Haunting	Phantom Train Migration. (See Job Sheet)	Su
Park Ridge	Haunting	Home haunted by 3 full roaming vapours. (See Job Sheet)	
Rosehill Cemetary	Zombies?	Repeated F1.5 zombie attacks (See Job Sheet)	
Jackson Park	Alien Abduction	Possible victim of an alien abduction. (See Job Sheet)	
O'Hare Airport	Gremlins?	Ghosts reported interfering with maintenance. (See Job Sheet)	

GHOSTBUSTERS
INTERNATIONAL: CHICAGO

Call Number: 123008-01
Thursday, October 30, 2008

Detail Sheet

Address: Washington Station (Subway) Greater Chicago Area

Entry: Security and Police will be waiting. System will be shutdown for servicing at 6:15 pm

Class: Mass Haunting

Problem: Multiple Phantom trains converging on Chicago city center.

Details: Multiple ghost trains have been sighted over the previous weekend, reenacting their crashes. The sightings stopped on Monday/Tuesday night, but were repeated on Tuesday/Wednesday. On Wednesday/Thursday night the trains broke with the pattern and all began converging on Chicago. The trains did not make appreciable advances toward the city, perhaps 20 miles. However, the trains that were localized and the ones closest to the city began circling the loop, making use of any normal trains on those lines impossible. (Some people on one train almost drowned in slime.) It is expected that if the trains do not proceed any faster than previously, the last one will arrive at the loop by 10:11 pm. The city is under fire for locking down the subway after dark and they are also facing numerous lawsuits, as are three other local rail companies. This job is a MUST DO if we can pull it off at all, it had better be tonight.

Timing: Critical. The city wants this problem taken care of TONIGHT. Also, there is the potential for us being paid by 4 separate corporate entities if the situation gets resolved quickly.

Severity: Critical. Physical attacks, damage, potential loss of life, materializations and other phenomena.

Other Info: Details uncovered about new section of underground (subway) rails. Construction finished shortly before haunting began. City Councilman Paul Thurston (a train aficionado) swayed the votes for this construction over other city transit plans. I have arranged an interview with him for 4:30 this afternoon. Please be discreet. Thurston is influential in city politics and the guy looks like he's one hundred years old, so don't give him a heart attack.

For a GM with time on his hands, or who likes to write down plot hooks as they occur to him, work orders can be a lot of fun. Although they are ostensibly task lists for players, work orders have the potential to be much, much more.

To begin with, they are great planners for campaign progression. Before the campaign commences, a quick check of any calendar will immediately open up many possible adventure hooks. There are special calendar dates the year round that can have deep significance. Monsters and goblins go hand-in-hand with Halloween, and Christmas ghosts are a British tradition that can easily jump the pond. Leprechauns, cherubs, giant rabbits and don't forget to take into account the special feast days of other cultures. Making a note of these can help pinpoint the year's busiest work days for a team of Ghostbusters, but then go back and mark off days when there is a new moon and a full moon, and maybe the first and last quarters just for fun.

Tracking phases of the moon during a campaign can help foster a sense of expectation in players, as will the use of the work order in general. There should always be an influx of calls at Ghostbusters HQ whenever there is a full moon, even if most of them are spurious. Furthermore, the new moon should loom big for local cults, as would any celestial occurrence that could be construed by occultists to be of significance.

Toss in a lunar or solar eclipse, a meteor shower, or a rare alignment of stars and planets – just the excuse some nut needs for summoning *things man was not meant to know*. After all, there won't be a conjunction like this for another hundred years.

Transferring calendar data to work orders and adding unconnected cases can quickly produce months of potential games, although the players shouldn't be given a glimpse that far into the future. The pages that they receive should only concern the immediate day or so of game time, which may be weeks of play in real time.

The sheets can be as detailed or

vague as time or GM caprice dictate, but certain information – client name and job location – should be included. The players will expect some detail about the ghost, even if only a guess at it's class – and that guess needn't be very accurate.

Priority and timing are highly recommended to add urgency and a general threat level to each case. For instance, of the four cases on tonight's work order, one is a standard haunting that occurs from 3:00 a.m. till dawn each night. The second case is a banshee that shrieks at the client every Friday at exactly 4:38 each morning before departing. The third case is a demon that appears minutes before dawn at Harvey's Used Car Emporium and smashes a single car into a small round ball of metal before disappearing. Finally there are pixies swarming pedestrians in the city's largest park from dusk on Fridays till dawn on Monday mornings.

The first case is a standard job that seems non-threatening with a large time window for getting the work done. The second, while non-threatening has very tight time constraints, and it *is* Friday. The third has high value commodities at stake and a pretty tight time schedule while the last job has a huge time window – but since the city is footing the bill and civilians are being targeted – it may have the highest priority of all. The heroes may be stuck leaving a job for the next day in order to handle the important ones, or even worse, leave in the middle of a job to take care of a more time sensitive duty.

When using work orders, the GM needn't be worried about staying committed to what is written down. Amended work orders can happen every day; jobs get backed up, clients reschedule or try to have an exorcist fix the problem (they work for free), emergency jobs get inserted into the middle of the timetable with no warning and no write-up, secretaries quit leaving one incompetent at the phones and no one to type up the work orders.

Rewarding the Players

Awarding character points should be handled as described in the Basic Rules unless the campaign is a high point (and dangerous) one. A Ghostbuster with average or better skills should be able to handle himself and survive with the normal rate of skill progression.

What players may want more than CP is money to buy better gear with. The GM may wish to track the money made on missions and allow the players to charge extra for challenging jobs in order to finance their need for advanced equipment. This assumes a game with gadgeteers or a monthly catalogue from Ghostbusters International.

To encourage more wild or humorous game play, the GM may wish to reward brave or foolhardy deeds. This can be done with CP but it may make the players more avaricious instead of funny. Instead, consider giving out tokens or cheap glass beads. Whenever a player says or does something in character that is deemed hilarious or recklessly brave, present him with a token. When players have accumulated a sum of tokens, they can trade them in for bonuses on difficult die rolls or they could be treated as a luck roll. Using them as bonuses for success on even bolder stunts should be especially promoted.

The GM may allow players to exchange tokens for a substantially lower amount of CP or any other in-game perk that he decides is appropriate. Above all, make the reward worthwhile and the players will work hard to earn it.

Adventure Seeds

The Elephants' Graveyard

Harvard Bickleswaite, the Explorer's Club man-among-men has made the find of the century! He has discovered the secret dying ground of the African elephant, and to prove it — he has returned to the city with 10 full elephant skeletons, complete with ivory tusks.

Unfortunately, once the skeletons are assembled for display, they become animated and start stampeding back to their resting place. The Ghostbusters must now stop this stampede of carnage. There's only one small problem, the elephants are too big for ghost traps and Bickleswaite — the only man who knows where the graveyard is — was knocked into a coma during the powerful pachyderms' first rampage!

The Search for the Holy Grail

Rushton Uppington has been questing for the Holy Grail ever since he first read Malory's *Le Morte d'Arthur*. Now a self-made millionaire, and world traveller, Uppington has a room in the collections wing of his mansion that contains no less than 42 goblets of varying size and shape that he has acquired on his journeys. Uppington wants to pay the Ghostbusters to scan his treasury of chalices with their "new-fangled ghost-thingies" to discover if any one of them could be the true Sangreal.

When the heroes unlimber their PKE meters they are surprised to find extremely high PKE valences, but the PK energy isn't coming from the grails — it's coming from somewhere behind them…

By the Light of the Silvery Moon

Every time there is a full moon, the Ghostbusters are inundated with calls. Unfortunately most of them are false alarms caused by vivid imaginations, fueled by alcohol. Invariably, one of the calls will be to catch a werewolf that's been prowling the neighborhood.

This has the potential to become a great running gag if played well. In the author's campaign there has never been a werewolf. There have been prank calls (and eggings), raccoons, dogs and even a bear. Without fail, the Ghostbusters now call in the local animal control people whenever they go out on a werewolf caper, which is always fun to explain to the police and other bystanders at the scene of the distubance.

Appendix I

Other Planes

The nature of ghosts and ghost realms should be considered in the context of the campaign. This isn't really important in a game that takes place exclusively in our own material dimension, but it needs to be addressed if the heroes travel to other dimensions where there are (or aren't any) ghosts. When people die, do their spirits go the Heaven (or Hell) after bodily death? If so, Heaven, Hell, Purgatory, the Happy Hunting Grounds and all other afterlife refuges might be deemed alternate dimensions; planes that are normally inaccessible to corporeal humans. Some planes may intersect with our material world, or even overlap it. There should be a reason, no matter how implausible, why ghosts exist in some dimensions and it is up to the GM to establish a consistent explanation for spirits and spirit worlds when presenting them to the players. ***GURPS Spirits*** (pp. 20-31) contains a more detailed discussion of the whys and wherefores of spirit worlds, accessing them and more.

On the following pages are examples of alternate planes, some that have made appearances on the *Real Ghostbusters,* and may be appropriate settings for adventures in a multi-planar campaign. The effects of time, gravity and magic, the morphability of objects, the physical size of the dimension and other salient information will be briefly laid out. Game Masters must flesh out much more detail if PCs are to spend an extended time exploring any of these otherworldly realms.

Astral Plane

The astral plane described in ***GURPS Psionics*** is a spirit world of sorts. It may be the only spirit world, particularly in a campaign focused more on spirits as "psychic" phenomena. Characters with Astral Projection (p. PO121) can visit the astral plane, as can those using certain spells, like Planar Visit (Astral).

Size: The astral plane overlays the physical world, but is completely imperceptible to non-astral beings. Therefore the astral plane can be thought of as being as infinite or finite as our own universe. Only those with magic (Astral Vision, Sense Spirit, Sense Observation and similar spells) can perceive spirits normally.

The astral plane may be one of many spirit worlds in the campaign. If so, astral projectors may be able to travel to the other spirit worlds with a successful Astral Projection skill roll, modified according to the nature of the desired plane. If an astral projector can travel to other spirit worlds, all the normal abilities and restrictions of astral projection apply. Astral projectors can interact with spirits as if they both were physical, gaining their normal astral DR and Move.

Time: Time passes at the same rate on the astral plane as it does on the material plane.

Gravity: Gravity on the astral plane is a normal Earth gravity.

Morphic: The astral plane is nonmorphic, since there are no native objects or elements to affect except for other astral beings.

Magic: The astral plane is a low-mana area, so all spells cast there are at -5 to skill, and any other effects of low mana apply. Spells cast on astral beings work normally, just like a sorcerer casting a spell into a low-mana area in the physical world, except that astral beings can be affected only by spells that affect the mind or spirit. If the astral plane is the only spirit world in the campaign setting, the GM may wish to change this restriction to allow spirits with Magery and innate spells to function normally.

Boogieman's Realm

The Boogieman's dimension exists beside, but apart from our own. The terrain is a cross between an 18th century drawing room and an M. C. Ecsher print, replete with oversized furniture and floor to ceiling bookshelves. It has looping ramps and stairways that go everywhere and nowhere. There are also countless doors of every design imaginable. The Boogieman uses these doors as portals to access childrens' closets all over the world. The Boogieman lives on the fear he engenders in the children he visits each night.

Size: This plane is infinite. It goes on forever in all directions, but seems much smaller because the Boogieman has formed it to appear like an endless succession of large rooms.

Time: Time seems to pass slightly slower in this dimension. Calculating a ratio of 1:0 to 1:5 might be appropriate, meaning one hour on the material plane is equal to an hour and a half in the Boogieman's domain.

Gravity: The strength of gravity here is the same as on the Material Plane, but it is of a "subjective directional" nature, meaning each individual chooses the direction of gravity's pull. This plane has no gravity for unattended objects and non-sentient creatures. This sort of environment can be very disorienting to the newcomer, but is common on "weightless" planes. Characters can move normally along a solid surface by imagining "down" near their feet. If suspended in midair, a character "flies" by merely choosing a "down" direction and "falling" that way. In such situations, an individual falls as per the *Falling Velocity Table* (p. B431). Movement is straight-line only. In order to stop, one has to slow movement by changing the designated "down" direction (again, moving as per the falling table). It takes an Intelligence check to set a new direction of gravity. This check may be modified by the GM if the falling character is panicked. Additional checks can be made once every 5 seconds. Any character that fails this check in successive tries receives a -1 on subsequent checks until he or she succeeds.

Morphic: Only the Boogieman has the ability to alter objects, creatures, and the landscape on this plane. To outsiders, this realm will seem to be nonmorphic, like the material plane. PCs will find this plane can be affected by spells and physical effort, but the Boogieman may cause any changes to reverse instantly and dramatically.

Magic: This is a realm of wild magic. PKE meters will not work because of the ambient magical "background noise". Natural laws of physics do not work properly here and can change at the Boogieman's whim. Proton Packs do not work with predictable results. Spells and spell-like abilities function in radically different and sometimes dangerous ways. Any spell or spell-like ability used in the Boogieman's Realm has a chance to go awry. The caster must make a successful roll against IQ -5 for the magic to function normally. The same is true for Psionic or spell-like abilities. Failure on this check means that something strange happens; roll 3d and consult the *Critical Spell Failure Table* (p. B236).

Dream Worlds

There is another plane potentially accessible to everyone; we travel there every time we sleep. It is the world of dreams. The dream world is created by (or perhaps simply influenced by) our dreams. It may be the dreams of intelligent beings, or it may be the dreams of all creatures, perhaps even the dreams

of rocks, rivers, and clouds.

There may be as many dream worlds as there are dreamers, with each person inhabiting his own personal dreamscape. If so, there is little or no interaction between dreams without the use of special abilities like psionics, spells, or rituals. These abilities allow someone to "visit" someone else's dreamscape and interact with him there.

It is also possible that dreams tap into a wider plane of existence; that there is a single "dream world" we can all visit. The two views are not incompatible. It may be that everyone dreams in a personal "inner" dreamscape but that those dreamscapes are contained within a greater, "outer" dream world. Someone who manages to "step outside" his personal dreamscape can visit the larger dream world (and things in the dream world can sometimes insinuate themselves into a person's dreams…). This is the kind of dream world appears in Neil Gaiman's *Sandman* series for DC Comics and is also the default assumption in ***GURPS Spirits***.

Size: The dream world is infinite, though some dreamscapes may have finite components within them. Or they may consist of ongoing expanses in two directions, like a map that stretches out infinitely.

Time: All time is subjective and highly variable in the dream world, and so, it can be perceived differently by everyone. Time can also be altered through the use of spells, or simply by concentrating on changing it. See morphic below.

Gravity: Gravity is also subjective in the dream world. Believing you can fly or walk on walls is all that's necessary to do these things. Personal gravity can be disturbed by spells or other dreamers. In such cases, have a quick contest of Will to see who affects the gravity.

Morphic: As a rule, the dream world is a highly mutable place, made up of the stuff of imagination. Dreamers with strong Will or the Dreaming skill (p. B188) can greatly influence the substance and events in their own dreamscapes at least, and possibly in the dream world as a whole.

Magic: Abilities like psionics, magic, and rituals can also influence events in the dream world. GMs may wish to allow special advantages like Magery, psionics, or ritual magic that are usable only in the dream world (at -40% Accessibility limitation) to reflect people who have extraordinary powers only when they are dreaming.

Ecto-containment Unit

Dimensionometer type Ecto-containment units (p. 55) are doorways into an unknown dimension peopled by demons and other supernatural monsters. Discovered by Egon Spengler, it is now also a repository for ghosts. Little is known about the dimension since it has not been extensively explored. The landscape resembles the paintings of Salvador Dali, but even darker and more twisted.

The original Dimensionometer was an enormous array of equipment that opened a portal directly between the two dimensions. With this sort of portal it was as simple as stepping through a door to cross between the two worlds. The effects of inter-dimension cross-ripping tended to cause things on the material plane to get sucked into the ghost dimension. After an accident during the first test run, was decided that a direct interface was too dangerous to use, and the existing trap-slot mechanism for a standard Ecto-containment unit was adapted for use.

Now the only way to enter the ghost dimension is via a ghost trap placed into the interface, or wearing a (still experimental) molecular destabilization suit.

Like it's smaller counterpart, the ghost trap, the DCU utilizes a revolutionary laser containment technology to keep captured ghosts away for the portal back to our dimension. Think of ghosts as having a negative magnetic charge and the grid lasers also being negatively charged. As the ghost approaches the interface of the DCU it will be propelled backwards due to the shared charge, just as what happens when you put two magnets together pole to pole.

Size: The DCU is finite but still inconceivably large.

Time: The DCU is timeless. Time still passes, but the effects of time are diminished. How this timelessness can affect certain activities or conditions such as hunger, thirst, aging, the effects of poison, and healing is up to the GM.

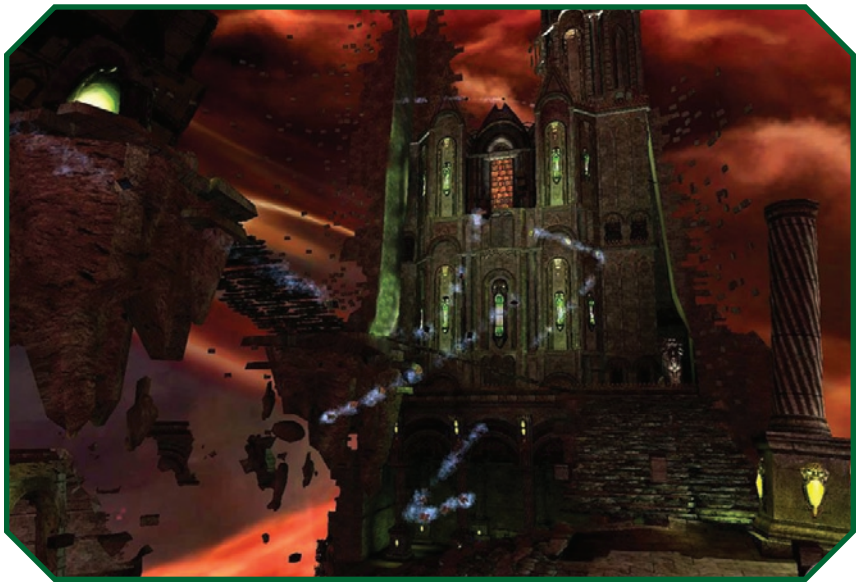
A possible danger of a timeless plane is that conditions such as hunger and aging might occur retroactively once one leaves the plane for one where time flows normally.

Gravity: The ghost dimension has a normal Earth-like gravity.

Morphic: The DCU is static and unchanging. Visitors cannot affect residents of the plane, nor objects that the denizens possess. Spells that would affect those on the plane have no effect unless the plane's no-mana state is somehow suppressed. Spells cast before entering this plane remain in effect.

Even moving an unattended object within a static plane requires a Strength check. Particularly heavy objects may be impossible to move.

Magic: The DCU is a dead magic plane, although spells cast on objects before entering continue to work.



Ethereal Plane

The ethereal plane is coexistent with the material plane and often other planes as well. The material plane itself is visible from the ethereal plane, but it appears muted and indistinct, its colors blurring into each other and its edges turning fuzzy.

While it is possible to see into the material plane from the ethereal plane, the ethereal plane is usually invisible to those on the material plane. The ethereal plane doesn't have any sort of native life or spirits (although it could, if the GM wants). Normally, creatures on the ethereal plane cannot attack creatures on the material plane, and vice versa. A character with the Insubstantiality advantage may access the ethereal plane if that suits the "special effects" of his ability. A traveler on the ethereal plane is invisible, incorporeal, and utterly silent to someone on the material plane.

The ethereal plane is mostly empty of structures and impediments. However, the plane has its own inhabitants. Some of these are other ethereal travelers, but the ghosts found here pose a particular peril to those who walk the fog. It has the following traits.

Size: The ethereal plane is infinite.

Time: Time passes normally in this plane.

Gravity: There is no gravity. Individuals on this plane merely float in space, unless other resources are available to provide a direction for a gravitational pull.

Morphic: The plane is alterable, but contains little to alter. Objects remain where they are (and what they are) unless affected by physical force or magic. You can change the immediate environment as a result of tangible effort.

Magic: The ethereal plane is a low mana area, so it is more difficult to use magic there, although magic is the most common means of accessing it (via spells like Ethereal Body, p. M146). Spells function normally on the ethereal plane, though they do not cross into the material plane.

The only exceptions are spells and spell-like abilities that affect ethereal beings. Spellcasters on the material plane must have some way to detect foes on the ethereal plane before targeting them with spells, of course. While it's possible to hit ethereal enemies with spells cast on the material plane, the reverse isn't possible. No magical attacks can over cross from the ethereal plane to the material plane.

Flip Side Dimension

New York, the Big Apple becomes *Boo York, the Big Pumpkin* in the Flip Side dimension; an inverted, Halloween inspired, reflection of our material plane. Where things would be bright and clean in our world they are dark and dirty in this one. It is entirely inhabited by the undead, who are desperately afraid of "People". Flip Side Ghostbusters are called Peoplebusters, and seem to enjoy a level of respect that would be unprecedented to the Ghostbusters of our plane. They use "proton packs" that spew streams of thick slime (p. 45) to ensnare their targets. Conversely, living people in this dimension can fly and walk through walls as though they were intangible, but they still remain fully visible as though they were solid corporeal beings.

The inhabitants of this plane will seem malevolent to outsiders. In their day-to-day dealings with each other, they would not seem to be especially evil. Outsiders to the plane will have a tough time dealing with its natives and situations. All reaction rolls should be with a -6 modifier for all player characters, except those with particularly heinous personal habits.

Size: The full size of the Flip Side realm is unknown. "Boo York" seems the same size as New York on this plane so it may be assumed that this dimension is the same size as ours.

Time: Time passes at the same rate on the Flip Side plane as it does on the material plane.

Gravity: Gravity on this plane is apparently normal Earth gravity.

Morphic: The Flip Side is morphic to a much greater extent than the material plane. Magic and physical force can alter the environment, and will do so to a much greater extent than would the same effort on our own plane. For example, denizens of the Flip Side routinely deform their heads for a "new look".

Magic: Although all of Flip Side is high mana, none of this magic energy is ambient and available for use by magic users. Natives can deform their bodies, switch heads (while retaining their personalities), and many other seemingly impossible feats because of the innate magical nature of their bodies. To accomplish difficult tasks, Flip Siders build machines, which, while impractical in our dimension, work perfectly well on the Flip Side because of the magic inherent in the building materials.

Magic users wishing to cast spells on the Flip Side must bring a magic source with them or find some way to render the magic out of everyday objects and contain it for later use.

Appendix II

Player Handouts

These player handouts are provided mostly for fun. The intention is obviously to simulate some of the detail (and drudgery) of ghostbusting as a real profession with its many pros and cons — paperwork being a major con.

The GM can distribute any (all or none) of these to the players hopefully engaging them and enhancing their experience as full-fledged Ghostbusters. This PDF book is distributed unlocked, so the text can be exported and edited if the GM would like to reword some items, or even redesign the forms completely.

Finally, tangible feedback doesn't need to stop with these sheets of paper. Consider handing out an "Employee of the Month" award to generate a little friendly competition among the players. As noted previously in *Props and Atmosphere* (p. 87) having material objects releating to the scenario, as it plays out can magnify the tension or surrealness of any situation.

"Janine, here's the papers on the Brooklyn job… she paid with Visa."

— Peter Venkman, "Ghostbusters"

The purpose of each form should be self-evident, but a brief suggestion on possible uses has been provided for the items below.

Business Cards: The PCs would leave these cards with informants or witnesses to encourage contact throughout an investigtion. What the players might use them for is beyond me.

Certificate of Merit: Whenever a PC pulls off a particularly glorious stunt, or saves the world, there's no better reward than a pat on the back and a piece of paper that says "well done".

GMs may wish use these certificates of merit as part of a reward system for particularly good role-playing. (See *Rewarding the Players*, p. 105 for more ideas.)

Customer Bill of Rights: This document is theoretically given to each customer before any ghostbusting begins.

Customer Invoice: This document is theoretically given to each customer after the ghostbusting ends.

Damage Release Form: Most important in thwarting future litigation for any "damages" incurred during an elimination and containment, this form is must be signed by each customer before any ghostbusting work can be performed.

Entity Analysis Form: Probably the most useful piece of paper for both player and GM. Encountered ghosts can be quantified, categorized and named to help chronicle the course of the campaign and additional notes can be made to help in determining how to deal with similar menaces in the future.

EPA Operating Permit: Mostly for show, it least proves your franchise is operating legally. Nice to hang on the wall next to the franchise license.

EPA Temporary Permit: Mostly not-for-show, this permit indicates that your franchise has been treading on thin ice with government representatives for a while, and it needs to shape up or face closure and possibly legal actions. Fun to hang over the players heads when their performance is not up to snuff.

Franchise Contract: Always read the fine print before signing anything. This document might be a real eye-opener for some players who think their characters are going to get rich. Of all the forms presented here, this is the one GMs will probably want to fiddle with the most before submitting to the players for approval.

Franchise License: Something pretty to hang on the wall while you're playing, perhaps, but nothing you can easily incorporate into a gaming session unless you're taking the game way too seriously.

GBI Standard Will: Yet another fun bit of business that will get your players thinking. It might also add to the build-up of horror and impending doom, if the will forms are handed to the players for signing at an obvious critical junture in a game.

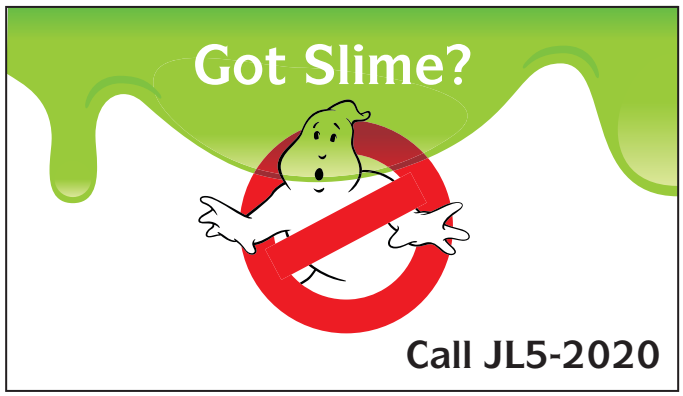
Job Application Form: To be filled out by any new would-be Ghostbuster. The GM may wish to had this out before starting the campaign to get a focus on his players intentions toward the upcoming game. Or he might want to hand them out to new participants in the gaming group to show just how (disturbingly) serious you and your core group take the game.

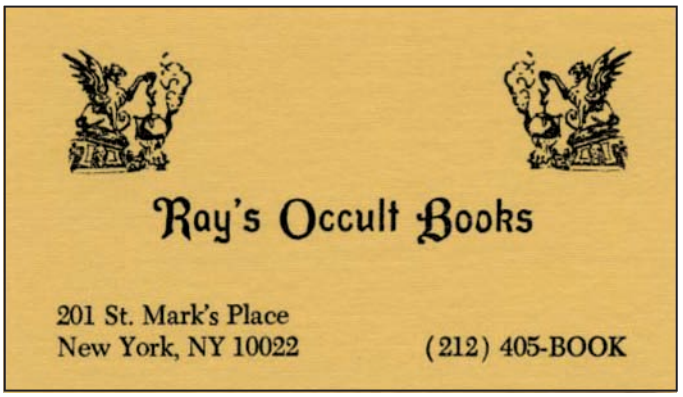
Personnel Record: Vital to the operation of any business are secret files with dirt on each employee… Okay, it's just a blank character sheet.

Work Order: This one is the most fun for the GM. Good for getting players worked up without even setting foot outside their HQ. See pp. 18 and XX for more details on how to spice up adventures with this little piece of paper.

Business Cards

If you would like to print anything on the back of these cards, the Ghostbusters font is ITC Symbol Bold.





Certificate of Merit

Be it known to all who bear witness that this highest honor which may be bestowed by The Ghostbusters International Corporation has been awarded to

on this

For outstanding professionalism; for exceptional bravery in the face of near-certain danger; for courtesy and compassion; for dedication to teamwork; for strengthening and upholding the values and tenets of our organization. We give congratulations for the contribution to the public good in this stellar completion of duty.

Executive Director
Ghostbusters International

Franchise Owner

CUSTOMER BILL OF RIGHTS

Subject to reasonable imputations of reputation and ability to pay, each Ghostbusters franchise must accept all clients who apply for services, regardless of race, creed, color, station, nationality, and time of day or night, on weekends and holidays, and whether living or dead.

The Customer has the right to be presented with a preliminary written estimate of costs and time required for job completion.

The Customer has the right to be notified of service problems as they arise, particularly affecting cost or completion of services rendered.

The Customer has the right to be informed of the type of equipment that will be used in their homes, places of business or other properties, and the possible damage that these may cause.

The Customer has the right to request a viewing of any legal documentation that will verify the legitimacy of the franchise. This includes the personal identification of any GBI authorized personnel at the location.

The Customer has the right to file a formal complaint with a customer care representative if the franchise does not meet the expectations of the customer (within the guidelines of the Customer Service Plan).

The Customer has the right to expect a timely response from the franchise. All job dockets will be completed in the order in which they were received.*

The Customer has the right to be informed of any waiting period that may apply. Unexpected delays do happen as paranormal activity fluctuates.

The Customer has the right to expect successful completion of services whether or not initial cost/time projections were correct, insufficient, or exorbitant.

No Ghostbusters franchise can abandon needful clients who lack other recourse.

*Unless the call is superseded by one that threatens human life, or is preceded by a time sensitive order.

This form is must be given to any client before an agent of the GBI Corporation can perform any investigations or eliminations.

Ghostbusters International Customer Bill of Rights Information Sheet©

GBIF-113

CUSTOMER INVOICE

Call Number:

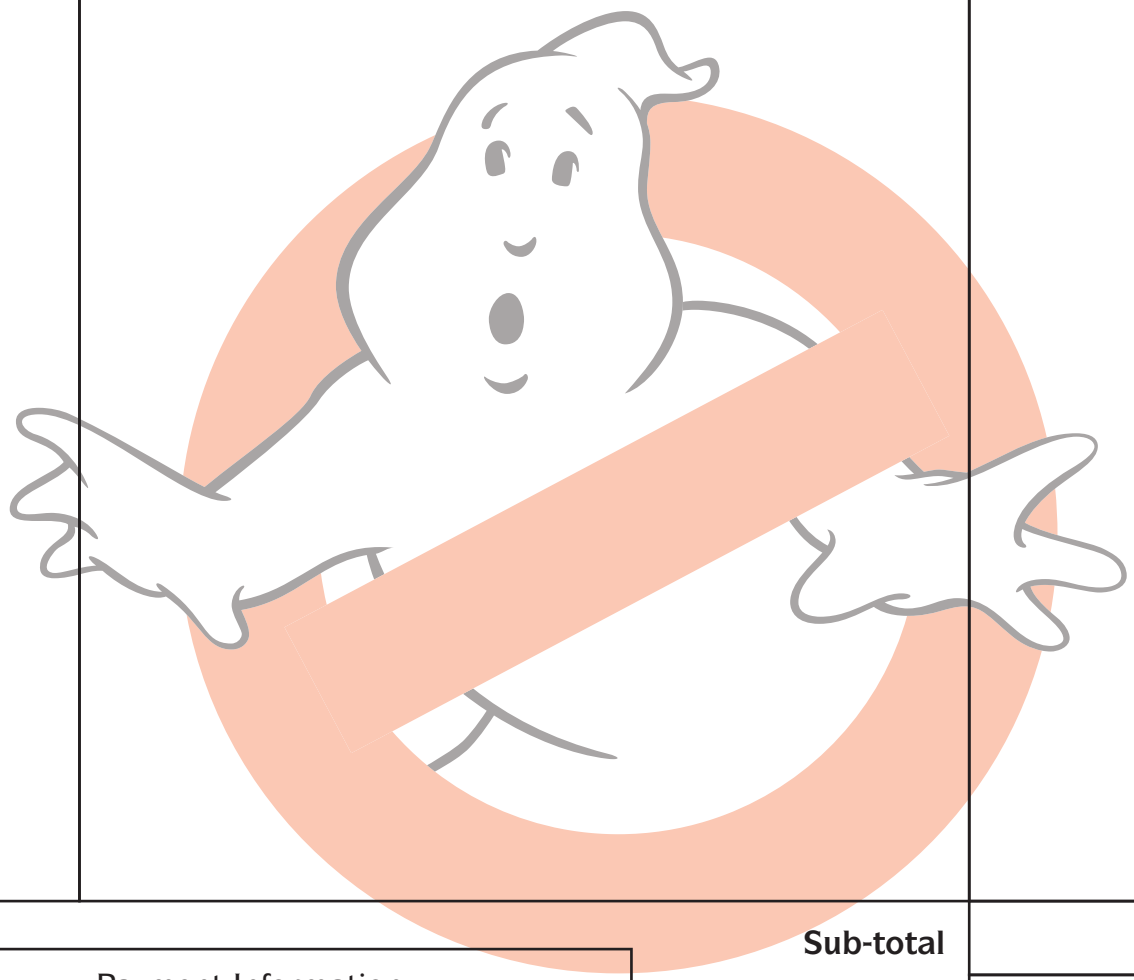
BILL TO:

Standard Price Menu

On-Site Inspection	$500
Capture of Entities:	
First Entity	$4,000
Additional Entities	$1,000
Removal of Entities:	
First Entity	$1,000
Additional Entities	$500
One-time Storage Fee	$1,500

Additional service charges may be applied in special circumstances.

Job Code	Description of Service	$ Amount



Sub-total	
Proton Charging:	
Storage Fee:	**$1,500.00**
Taxes:	
Amount Due:	

Payment Information

☐ AMEX ☐ VISA ☐ Mastercard ☐ Discover ☐ Other

Credit Card Number

Signature

RELEASE FROM DAMAGES

At the client's free request, and without inducement other than a dire need of ghostbusting services, the undersigned licensed franchisee of Ghostbusters International herein undertakes to perform such services pertaining to the bizarre and supernatural as said undersigned client shall indicate verbally or in writing, and undersigned client shall promptly pay the franchised agent of Ghostbusters International the agreed upon sum upon performance of the service.

In pursuit of said service action, the franchised agent may create, cause, invoke, prompt, induce, or accidentally perform reasonable actions which cause unreasonable damage to client's home, furnishings, property, chattels, vehicles, records, papers, family, friends, and/or self, including injury, maiming, dismemberment, or loss of confidence or sex drive, for which client agrees to hold franchised agent blameless, harmless, irreproachable, without guilt, or intent to perform injury, and without any liability whatsoever, now or at any future date, forever.

Name Of Client	Date
Signature Of Client	Address of Client
Name of Enfranchised Agent or Employee	Address Where Service was Provided
Signature of Enfranchised Agent or Employee	Witness
	Witness

This form is must be completed and signed before any agent of the GBI Corporation can perform any investigations or eliminations.

Ghostbusters International Damage Release Form©

Call Number:

ENTITY ANALYSIS FORM

Name: _____

Physical Description: _____

_____

Apparent Goal: _____

MENTALITY ☐ Intelligent ☐ Animal Intelect ☐ Mindless

PKE METER READINGS

Intial PKE Valence Reading: ☐

Strength: ☐ Dexterity: ☐ Intelligence: ☐

Health: ☐ Will Power: ☐ Fatigue: ☐

CLASS I ☐ II ☐ III ☐ IV ☐ V ☐ VI ☐ VII ☐

ATTRIBUTES (Check all that apply)

☐ Free Floating ☐ Free Repeater ☐ Focused ☐ Full-Torso

☐ Meta-spectre ☐ Outsider ☐ Repeater ☐ Vapor or Mist

SPECIAL ABILITIES: _____

_____

_____

WEAKNESSES: _____

_____

_____

HISTORY & NOTES: _____

_____

_____

_____

_____

This form is must be completed and filed with the appropriate Work Docket, including Damage Releases and Job Invoices.

Ghostbusters International Entity Analysis Form©

CERTIFICATE OF ENVIRONMENTAL COMPLIANCE

DISPLAY THIS PERMIT PROMINENTLY

IN ACCORDANCE WITH ORDINANCE 704-AB-XX-YZ-9473.VOL

OPERATIONS PERMIT

This is to certify that: _____

_____

_____

_____

Compliance Certificate Holder No: _____ *may continue it's present operations as it meets the* ***minimum*** *environmental safety requirements of BS EN ISO 14001:2008 for the following enterprises:*

Site activities include transporting and storage of hazardous materials and chemical specialty by-products.

Be it known that the undersigned has agreed to comply with all requirements of environmentally pertinent laws of the government of the United States of America and of the regulations of the Environmental Protection Agency, and that the separately filed plan of operation poses no threat to the health and welfare of the people of the United States.

_____
Issue Date

_____
Expiry Date

_____
Principle Party

_____
Business Name

_____
Work Classification

_____
E. P. A. Representative

EPA United States Environmental Protection Agency

This permit remains the property of the United States Environmental Protection Agency. It is contingent on meeting United States Governmentally mandated requirements. Validity is maintained through a process of continual assessments and reassessments. To check the validity of this permit call 1-800-555-9000 or visit www.epa.gov. To be read in conjunction with the scope of registration shown above or on the attached appendix.

U.S. Environmental Protection Agency – Ariel Rios Building; 1200 Pennsylvania Avenue, N.W., Washington, DC 20460

CERTIFICATE OF ENVIRONMENTAL COMPLIANCE

DISPLAY THIS PERMIT PROMINENTLY

IN ACCORDANCE WITH ORDINANCE 704-AB-XX-YZ-9473.VOL

TEMPORARY

OPERATIONS PERMIT

This is to certify that: _____

_____

_____

_____

Compliance Certificate Holder No: _____ *may continue it's present operations as it meets the* ***minimum*** *environmental safety requirements of BS EN ISO 14001:2008 for the following enterprises:*

Site activities include transporting and storage of hazardous materials and chemical specialty by-products.

This temporary permit must be replaced with a fully warranted Certificate of Environmental Compliance not more than thirty days from the issuance of this document, with the proviso that the following conditions have been corrected:

_____

_____

Be it known that the undersigned has agreed to comply with all requirements of environmentally pertinent laws of the government of the United States of America and of the regulations of the Environmental Protection Agency, and that the separately filed plan of operation poses no threat to the health and welfare of the people of the United States.

_____
Issue Date

_____
Expiry Date

_____
Work Classification

_____
E. P. A. Representative

EPA United States Environmental Protection Agency

This permit remains the property of the United States Environmental Protection Agency. It is contingent on meeting United States Governmentally mandated requirements. Validity is maintained through a process of continual assessments and reassessments. To check the validity of this permit call 1-800-555-9000 or visit www.epa.gov. To be read in conjunction with the scope of registration shown above or on the attached appendix.

U.S. Environmental Protection Agency – Ariel Rios Building; 1200 Pennsylvania Avenue, N.W., Washington, DC 20460

It is certified by this

Franchise License

that

GHOSTBUSTERS

franchise number forty-two is authorized to operate as a full-fledged professional paranormal investigations and eliminations firm under the auspices of Ghostbusters International.
This authorization is valid from the date shown on this franchise license, until the date shown on the separate Validation Card. This license No.: GBI-020624212-L42 is issued by the office of the Executive Director of the Ghostbusters International Corporation.

LICENSE INTERNATIONAL GHOSTBUSTERS

Executive Director, GBI.

Date of Validation

AUTHORIZED GHOSTBUSTERS FRANCHISE
GHOSTBUSTERS INTERNATIONAL
SEAL
2008
NEW YORK, NEW YORK

GBIF-119

GHOSTBUSTERS INTERNATIONAL FRANCHISE CONTRACT

THIS AGREEMENT made by and between **GHOSTBUSTERS INTERNATIONAL** Corporation, subsidiary corporation of the parent ***Ghostbusters Inc.***, herein after called GBI and this document's signatory, hereinafter called ***Franchisee***.

WITNESS:

Whereas ***Franchisee*** desires to utilize the name, reputation, unique knowledge, procedures, and special patented devices held as agent by GBI and use same in smiting, chastising, corralling, containing and otherwise controlling supernatural and paranormal entities (ghosts), and

Whereas GBI is permitted by the parent corporation to enfranchise certain worthy individuals and companies as GBI representatives, and

Whereas ***Franchisee*** has offered to tender payment to GBI for certain unique or important rights, and

Whereas GBI is in the business of granting such rights as franchises,

NOW, THEREFORE, THE PARTIES HERETO AGREE AS FOLLOWS:

1 **GBI WARRANTIES:** GBI warrants, declares, and agrees that it has the exclusive right to create Ghostbusters franchises.

The right includes but is not limited to the design, purchase, and lease of unique Ghostbusters equipment such as the proton pack and the containment grid, to an exclusive local area of representation defined under separate agreement, to the regular execution of supporting national advertising programs, to the investigation of paranormal, parapsychological, supernormal, or supernatural phenomena, to the enfranchisement of chosen field representatives after they have passed the most stringent financial and moral surveys, tests and training and to the security of reputation which only GBI can provide.

2 **FRANCHISEE WARRANTIES:** ***Franchisee*** declares, warrants, implies, imputes and states unequivocally that he/she/it is of sound mind, reliable reputation, without taint of scandal, moral turpitude, conviction of major or minor felony, or bankruptcy, and further warrants no intention, design, desire, interest in, or temptation therefrom any of the above insofar as the relation with GBI ever shall exist now and forever:

Franchisee further warrants that he/she/it shall work without stint in order to satisfy even the slightest request from GBI which is made in good faith under the terms of this contract, to wit: concerning performance of Ghostbusters deeds in a seemly, fair, energetic, positive, prompt, attentive, constructive, dependable, intelligent manner;

Franchisee finally warrants that he/she/it shall especially concentrate energies to the satisfactory compliance with GBI in missions, no matter how difficult, dangerous, bold, foolhardy, expensive or impossible they may seem to be or to actually be.

3 **PAYMENT:** GBI shall from time to time call upon a franchise to perform gratis a service, action, de ghosting, debugging, investigation, guardianship, or ejection of some minor powerful entity from one dimensional plane to another, or other duty against which ***Franchisee*** shall have no appeal except the successful discharge of the responsibilities placed upon it by GBI as GBI wishes, desires, or directs.

The mission represents payment in kind upon an ongoing lease of rights by ***Franchisee*** from GBI, and as such the duty of ***Franchisee*** under this section never ends, except upon termination if this agreement.

GBI and GBI only shall find, negotiate, and receive payment for missions, and only GBI may judge the success of such assignments. From time to time, GBI may designate ***Franchisee*** as its agent of negotiation, and of fee collection and transmission.

Notwithstanding ***Franchisee*** needs and expenses, the mission is construed as a profit making venture by GBI. The mission represents return upon capital invested ***Franchisee's*** business, and ***Franchisee*** is expected to make every effort to secure a spectacular return to GBI.

4 **TERRITORY:** In return for initial payment and participation in the mission program. ***Franchisee*** receives an exclusive territory of service within which no other GBI franchisee or franchised agent, may operate, and beyond which ***Franchisee*** may not operate or proceed as a GBI agent without hotline approval or written permission of GBI.

Notwithstanding ***Franchisee***, perception of incompetence, dangerous procedure, larcenous or libelous conduct, evidence of malfeasance, felonious activity, or contemptible behavior of adjacent franchises or franchised agents, ***Franchisee*** is enjoined by GBI from interfering in the conduct of another franchise.

5 **USE OF PATENTS:** From time to time, ***Franchisee*** may desire to purchase new equipment or to upgrade old Ghostbusters equipment. Anti-ectoplasmic devices are held in patent exclusively by Ghostbusters Inc. for which entity GBI acts as exclusive agent of sales and distribution.

Under market terms, ***Franchisee*** may receive and maintain a profile quantity of GBI equipment under the mission concept, pro-rated upon the actual number of franchise agents. ***Franchisee*** may purchase for cash additional GBI equipment, subject to normal conditions of supply and distribution.

Franchisee is explicitly forbidden to build imitations or other working devices replicating GBI equipment, or to create new devices utilizing patented systems or patented relations as held by Ghostbusters Inc. and its agent GBI without explicit authorization from the parent corporation, and is further explicitly forbidden from purchasing such equipment or other working devices from third parties who violate the world-wide patent agreements held by GBI as agent of Ghostbusters Inc.

As is customary the ownership, patents, and all proprietary rights to such new equipment as developed by ***Franchisee*** or franchise employees will be held in perpetuity by GBI, its heir, and its assigns. Original developer shall pay all physical and legal costs associated with developing, patenting, etc.

6 **USE OF NAME:** Subject to good taste and legal requirements, ***Franchisee*** must use the name "Ghostbusters" in letterheads, advertisements (visual or aural), display advertisements, and standard promotional items such as pencils, clocks, lighters, bumper-stickers, and so on.

"Good taste" shall mean that, in no manner or substantive effect shall the names of, the officers of, or the intentions of Ghostbusters Inc. or of GBI be presented in any but the most favorable and most complementary light: that unsavory, untrue, unfounded, or ill-advised associations or imputations shall not be made, whether or not connected with the corporate structure of GBI or its parent company; that no connection with demeaning, unsavory, licentious, irrational, disgusting, criminal, or treasonous people, groups, organizations, or entities shall be made.

7 **MAINTENANCE OF GOOD COMMUNITY RELATIONS:** The ***Franchisee*** shall make every effort to uphold community standards, make

friends, sponsor charitable and civic activities, watch public television, light a candle, and at the end of each day leave the world a little better than it was that morning.

Every ***Franchisee*** employee shall be neat and presentable, wear a fresh uniform daily cleaned at personal expense, and shall comport himself or herself in a proper, respectable manner, on and off the job.

Every ***Franchisee*** employee shall do his or her utmost at all times to keep the franchise facility and its equipment clean and neat, and take care to wash his or her hands. ***Franchisee*** perception of incompetence, dangerous procedure, larcenous or libelous conduct, evidence of malfeasance, felonious activity, or contemptible behavior of adjacent franchises or franchised agents, is expected to be transmitted expeditiously and directly to GBI main offices by hotline and by letter. Failure to do so may be grounds for termination of this agreement.

8 **DELIVERY, POSSESSION, AND OPERATION OF GBI EQUIPMENT:** Notwithstanding any other construction in this agreement, ***Franchisee*** shall directly bear and pay promptly all packaging and shipping costs of GBI materials, brochures, and directives. ***Franchisee*** is expected to keep clean and to maintain all GBI equipment. Operation of GBI equipment which has been damaged or is partially unusable is strictly forbidden. Repair of equipment may be carried out by repair licensed franchisees (Ask for our business-enhancement package). Ship damaged equipment to GBI for replacement. GBI makes no guarantee of in stock availability nor any guarantee of real time replaceability. (Ask for our maintenance contract package.)

Clients must sign damage waivers before GBI equipment can be operated on their property or premises.

9 **ACCEPTANCE AND ABANDONMENT OF CLIENTS:** Subject to reasonable imputations of reputation and ability to pay, ***Franchisee*** agrees to accept all clients who apply for franchise services, regardless of race, creed, color, station, nationality, and time of day or night, on weekends and holidays, whether living or dead.

Franchisee agrees to present client with a preliminary written estimate of costs and time required for job completion, to notify client of service problems as they arise, particularly affecting cost or completion of services rendered. ***Franchisee*** further agrees to successfully complete services offered whether or not the initial cost/time projections were correct, insufficient, or exorbitant.

Franchisee specifically agrees not to abandon needful clients who lack other recourse, and ***Franchisee*** especially recognizes the important responsibility which an exclusive territory grants.

10. **ASSIGNMENT OF RIGHTS:** Unless explicitly permitted by GBI, ***Franchisee*** rights granted in this agreement are neither inheritable, saleable, or otherwise assignable.

11. **INSPECTION OF PREMISES:** From time to time, ***Franchisee*** agrees to grant to GBI representatives full access to franchise premises, records, account books, computer files, safe deposit boxes, extra national bank accounts, and other matters of interest to GBI, including client and E.P.A. relations, and general conduct and procedures while rendering GBI related services.

12 **TERMINATION:** This agreement is null and of no effect if and when GBI or successor corporation no longer exists as a legal entity, or upon termination of the relationship between GBI and ***Franchisee***, upon termination of the existence of the enfranchised entity, or upon noncompliance of ***Franchisee*** with material conditions of this agreement. Noncompliance, if corrected within 15 days of dated notice by GBI, shall not harm or affect the relationship between GBI and ***Franchisee***. If noncompliance shall extend beyond 15 days after dated notification by certified mail, then GBI may terminate its relation with ***Franchisee*** without other notice, at its option. At its option, GBI may withhold part or all of the enfranchisement fee in recompense of services or imparted value.

13 **NOTICES:** All ***Franchisee*** written communications shall be made by certified mail to Ghostbusters International headquarters in New York City, New York. All ***Franchisee*** verbal communications shall be made via GBI hotline 800 555-2368, which may be recorded by GBI without other notice and played back at embarrassing moments. All GBI written or verbal communications shall be made in whatever way we see fit.

14 **ATTORNEYS FEES:** Should adjudication be required, all reasonable attorney's fees shall be borne by ***Franchisee***.

15 **LIMIT OF LIABILITIES:** ***Franchisee*** agrees that clients must sign and agree to damage waivers before services can begin. ***Franchisee*** further agrees that it shall make every effort in good faith to limit damage to client's property and premises. In any case, ***Franchisee*** agrees to completely bear the legal costs and reparations in any proceedings concerning damage or infringements to, by, or from the franchise.

16 **LIENS AND BANKRUPTCY:** ***Franchisee*** agrees that GBI rights, property, or equipment shall not be used as collateral, whether or not third party vendor is willing to consider GBI rights as an asset. GBI rights exist free of entail and may be withdrawn at any time upon proof of violations of this agreement, as detailed in the Termination section.

17 **COMPLIANCE WITH LAWS:** ***Franchisee*** promises to fully comply with the letter and intent of all local, state, and national laws, regulations, requirements, customs, unstated positions, and untenable desires.

Franchisee further completely exonerates GBI from all legal responsibility to and for the presence, operation, conduct, and desirability of franchise.

18 **WAIVER OF SUBROGATION:** ***Franchisee*** hereby releases, relieves, and waives its entire right of recovery against GBI for loss or damage arising out of or incident to perils, pleasures, costs, risks, discoveries, or illusions stemming from its relation to GBI, whether due to intent or negligence of GBI, its officers and agents, or the stockholders thereof.

19 **ADJUDICATION:** All legal questions arising from the relations of GBI and ***Franchisee*** shall be settled in the city, county and state of New York, and as interpreted by the laws of those jurisdictions.

20. **DATE OF EFFECT:** This agreement takes effect on the later date signed to below.

THERETO, the parties have executed this agreement on the dates specified immediately adjacent to their signatures.

Name Of Franchisee	Name Of GBI Legal Representative
Signature Of Franchisee	Signature Of GBI Legal Representative
Witness	Witness
Dated	Dated

Last Will and Testament

I, the undersigned, being of sound mind and body, of my own free will and without duress appoint Ghostbusters International or a representative of their choosing, as the temporary executor of my estate, to allot, sell, deduct, loan, tax, and subscribe as the lawful executor sees fit, until the actual disposition of my estate has been made, at whatever date said corporation shall see fit.

Should I die while performing my duties as a duly appointed agent of Ghostbusters International, I hold GBI and all its subsidiaries blameless in my demiss and further permit them to dispense with my estate in any way they see fit in order to recover any losses incurred at the time of my decease, whether they are the result of damage caused to a customer's private property, the city or county in general, or through the loss of valuable trademarked Ghostbuster equipment at my own hand.

After the initial dispensation of my estate to recover losses, should any of said estate remain, it should be distributed as follows... (List inheritors and valuables on reverse side)

Date	**Signature of GBI Representative**
Exclusive Franchise Territory	**Witness**
Name of Agent or Employee	**Witness**
Signature of Agent or Employee	**Witness**

- This form is must be completed and copies submitted to GBI before any person or entity can become an agent or employee of the GBI Corporation. -

JOB APPLICATION FORM

Applicant Name _____

Email Address _____ Home Phone _____ Other Phone _____

Number and Street _____ City _____

State _____ Zip Code _____

How were you referred to Company? _____

Position(s) applying for: **Secretarial** ☐ **Maintenance** ☐ **Ghostbuster** ☐ **Other** ☐

Are you applying for:
- Temporary work (Summer or holidays) **YES** ☐ **NO** ☐
- Regular part-time work? **YES** ☐ **NO** ☐
- Regular full-time work? **YES** ☐ **NO** ☐

If hired, on what date can you start working? ____ / ____ / ____ Salary desired: $ _____

Can you work on weekends?	**YES** ☐	**NO** ☐	Can you work evenings?	**YES** ☐	**NO** ☐
Are you available to work overtime?	**YES** ☐	**NO** ☐	Have you applied with us before?	**YES** ☐	**NO** ☐
Do you have friends or relatives working for us?	**YES** ☐	**NO** ☐			

If yes, state name & relationship _____

If hired, would you have transportation to work?	**YES** ☐	**NO** ☐	Are you over the age of 18?	**YES** ☐	**NO** ☐
Can you present proof of U.S. citizenship	**YES** ☐	**NO** ☐	Can you legally work in the U.S.?	**YES** ☐	**NO** ☐
Will you submit to a controlled substance test?	**YES** ☐	**NO** ☐			

Franchise & Field Agent Survey (Complete this area only if you are applying for a position as a Ghostbuster.)

Have you ever personally experienced paranormal phenomena? **YES** ☐ **NO** ☐

Have you or any member of your family been diagnosed as paranoid, delusional, or schizophrenic? **YES** ☐ **NO** ☐

Do you believe in:

UFOs	**YES** ☐	**NO** ☐	Astral Projection	**YES** ☐	**NO** ☐
Mental Telepathy	**YES** ☐	**NO** ☐	ESP	**YES** ☐	**NO** ☐
Clairvoyance	**YES** ☐	**NO** ☐	Spirit Photography	**YES** ☐	**NO** ☐
Full-trance Mediums	**YES** ☐	**NO** ☐	Telekinetic Movement	**YES** ☐	**NO** ☐
Pyramid Power	**YES** ☐	**NO** ☐	Crop Circles	**YES** ☐	**NO** ☐
The Loch Ness Monster	**YES** ☐	**NO** ☐	The Theory of Atlantis	**YES** ☐	**NO** ☐
Alternate Universes	**YES** ☐	**NO** ☐	The Jersey Devil	**YES** ☐	**NO** ☐
Spooks, specters or ghosts?	**YES** ☐	**NO** ☐	Vampires	**YES** ☐	**NO** ☐
Lycanthropes	**YES** ☐	**NO** ☐	Teleportation	**YES** ☐	**NO** ☐
Levitation	**YES** ☐	**NO** ☐	Ball Lightning	**YES** ☐	**NO** ☐
Bilocation	**YES** ☐	**NO** ☐	Cryptids	**YES** ☐	**NO** ☐
Faith Healing	**YES** ☐	**NO** ☐	Spiritual Possession	**YES** ☐	**NO** ☐

GURPS

Name _____ Player _____ Point Total _____

Ht _____ Wt _____ Size Modifier _____ Age _____ Unspent Pts _____

Appearance _____

CHARACTER SHEET

				CURRENT	
ST		[ ]	**HP**		[ ]
DX		[ ]	**Will**		[ ]
IQ		[ ]	**Per**		[ ]
HT		[ ]	**FP**		[ ]

BASIC LIFT (ST × ST)/5 _____ **DAMAGE** Thr _____ Sw _____

BASIC SPEED _____ [ ] **BASIC MOVE** _____ [ ]

ENCUMBRANCE		MOVE		DODGE	
None (0) = BL		BM × 1		Dodge	
Light (1) = 2 × BL		BM × 0.8		Dodge -1	
Medium (2) = 3 × BL		BM × 0.6		Dodge -2	
Heavy (3) = 6 × BL		BM × 0.4		Dodge -3	
X-Heavy (4) = 10 × BL		BM × 0.2		Dodge -4	

Languages — **Spoken** — **Written**

_____ [ ]
_____ [ ]
_____ [ ]
_____ [ ]
_____ [ ]

DR

TL: _____ [ ]

Cultural Familiarities

_____ [ ]
_____ [ ]
_____ [ ]

PARRY

BLOCK

Reaction Modifiers

Appearance _____
Status _____
Reputation _____

ADVANTAGES AND PERKS

_____ [ ]
_____ [ ]
_____ [ ]
_____ [ ]
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_____ [ ]
_____ [ ]
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_____ [ ]

DISADVANTAGES AND QUIRKS

_____ [ ]
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SKILLS

Name — **Level** — **Relative Level**

_____ [ ]
_____ [ ]
_____ [ ]
_____ [ ]
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_____ [ ]
_____ [ ]
_____ [ ]
_____ [ ]
_____ [ ]

WORK ORDER

Work Docket No.:
Date:

Work Order No. Number	Address	Ghost Class or Phenomenon	Details	Severity of Infestation	Time Critical?	From	Until

Glossary

Here is a glossary of terms that may crop up in a Ghostbusters game. This is by no means a concise or exhaustive list, but rather a stepping of point for some concepts that maybe *should* crop up once in a while, to help keep players guessing. After all, indecipherable techno-babble is a another trademark element of the Ghostbusters genre.

Anomalistics: Anomalistics is the use of scientific methods to evaluate phenomona that fall outside of current understanding, with the aim of finding a rational explanation. The term itself was coined in 1973 by Drew University anthropologist Robert W. Wescott who defined it as being a "…serious and systematic study of all phenomena that fail to fit the picture of reality provided for us by common sense or by the established sciences".

Anomalous Cognition: A term used to describe the transfer of information to a subject through means other than the 5 traditional senses. It is usually used in relation to telepathy, clairvoyance, remote viewing, and other phenomena said to be evidence of extra-sensory perception.

This is an umbrella term used to label an information transfer which may comprise one or more underlying processes. The term was coined by Science Applications International Corporation (SAIC).

Anomalous Phenomenon: An anomalous phenomenon is any observed event which deviates from what is expected (an anomaly) according to existing rules or scientific theory. Sometimes the anomalous phenomenon is expected, but the reason for the deviation is unclear (research "Anomalies in Science" for more on this). The scientific study of the field is called anomalistics, though it has been associated with pseudoscience.

Anthroposophy: Is a philosophy which holds that the spirit world can be scientifically investigated through systematic analysis of inner experience.

Apophenia: Apophenia is the experience of seeing patterns or connections in random or meaningless data. The term was coined in 1958 by Klaus Conrad, who defined it as the "unmotivated seeing of connections" accompanied by a "specific experience of an abnormal meaningfulness".

Astral Projection: (Sometimes called astral travel) is a paranormal interpretation of an out-of-body experience achieved either awake or via lucid dreaming or deep meditation. The concept of astral projection assumes the existence of another body, separate from the physical body and capable of traveling to non-physical planes of existence. Commonly such planes are called astral, etheric, or spiritual. Astral projection is often experienced as the spirit or astral body leaving the physical body to travel in the spirit world or astral plane.

Bilocation: A term used to describe instances in which an individual or object is said to be, or appear to be, located in two distinct places at the same instant in time.

Bilocation is said to be a physical, rather than spiritual, phenomenon, and a person experiencing it is supposedly able to interact with their surroundings as normal, including being able to experience sensations and to manipulate physical objects exactly as if they had arrived through natural means. This makes it distinct from astral projection.

Chindi: A chindi is the ghost released at the dying breath. The chindi is considered to be an evil force, avenging some form of offense to the dead person. The Navajo believe that contacting such a spirit can cause illness, or death. It is also believed that a chindi can be used to cause harm to someone else.

Cold Spot: Cold spot is a term used to describe an unexplained area of localized coldness, or sudden drops in temperature, that are said to be the result of paranormal activity, especially in hauntings and other ghost related situations.

Cryptesthesia: Cryptesthesia is a paranormal perception, such as clairvoyance, psychometry or more generally, extra-sensory perception. It was a common model for activities such as "seeing" drawings sealed in envelopes in the 19th century. Now usually referred to as Remote Viewing.

Cryptid: Cryptids are legendary creatures that are rumored or suspected to exist, but for which conclusive proof is still missing. Examples include Bigfoot, the Loch Ness Monster and the Mongolian Death Worm. Cryptids also include Unidentified Mysterious Animals (UMA) and species that are hard to classify.

Dactylomancy: Dactylomancy, from the Greek word for finger, is a form of divination using rings. In some traditions of dactylomancy, a ring is suspended like a pendulum above a surface that is marked with letters or symbols. The direction of the swing indicates which symbols are to be consulted, or which letters are to be

formed into a message, in answer to a specific question.

Déjà vu: French for "already seen" and also called paramnesia, (from Greek para, "parallel" + mnëmë, "memory") Déjà vu is the experience of feeling sure that one has witnessed or experienced a new situation previously. The term was coined by a French psychic researcher, Émile Boirac (1851–1917). The experience of déjà vu is usually accompanied by a compelling sense of familiarity, and also a sense of "eeriness", "strangeness", or "weirdness". The "previous" experience is most frequently attributed to a dream, although in some cases there is a firm sense that the experience "genuinely happened" in the past. Déjà vu has been described as "remembering the future."

Doppelgänger: Occasionaly called a fetch, the doppelgänger is the ghostly double of a living person, a sinister form of bilocation.

In the vernacular, "Doppelgänger" has come to refer to any double or look-alike of a person — most commonly an "evil twin". The essential meaning of the German word is "double-walker", someone who is walking the same way as another person. They are generally regarded as harbingers of bad luck. A doppelgänger seen by a person's friends or relatives portends illness or danger, while seeing one's own doppelgänger is an omen of death.

Ectenic force: Ectenic force is said to be a form of spiritual energy emitted by a medium, that allows them to manipulate objects without apparent physical contact. It's existence was initially hypothesized by Count Agenor de Gasparin, to explain the phenomena of table turning and tapping during séances.

Ectoplasm: Ectoplasm (from the Greek ektos, "outside", + plasma, "something formed or molded") is a term coined by Charles Richet to denote a substance or spiritual energy "exteriorized" by mediums. Ectoplasm is hypothesized to be an enabling factor in psychokinesis and is associated with the formation of ghosts.

Dr. Egon Spengler has postulated that ghosts generate ectoplasm in proportion to the amount of psychokinetic energy (PKE) they can manipulate. He believes that it can conduct and store PKE, thus copious amounts indicate powerful entities. He further states that corporeal entities may generate their bodies from a second, more durable type of ectoplasm.

Electronic Voice Phenomena (EVP): are sections of static on the radio or on electronic recording media that are interpreted to be the sound of voices. Some attribute these noises to ghosts or spirits, while others attribute the voice-like aspect of the sounds to auditory pareidolia.

Feng shui: The ancient Chinese practice of placement and arrangement of space to achieve harmony with the environment. The discipline has guidelines that are compatible with many techniques of agricultural planning as well as internal furniture arrangements. Space, weather, astronomy, and geomagnetism are basic components of feng shui. Proponents claim that feng shui has an effect (good or bad) on health, wealth, and personal relationships

Folie à deux: Literally "a madness shared by two", folie à deux is a rare psychiatric syndrome in which a symptom of psychosis (particularly a paranoid or delusional belief) is transmitted from one individual to another. Recent psychiatric classifications refer to the syndrome as shared psychotic disorder and induced delusional disorder, although the research literature largely uses the original name.

Forteana: The term Fortean or Forteana is used to describe various types of anomalous phenomena. Named after Charles Hoy Fort (1874 – 1932), an American writer and early researcher into anomalous phenomena.

Ghost light: A ghost light is any one of many unusual visual phenomena that appear in specific areas all around the world. This describes the appearance of lights where one would not expect to see them. Ghost lights are common to all cultures and have many names and associated folklore. Researching Ball Lightning and Will o' the wisp will provide much added information about the various incarnations of ghost lights.

Infinite Video Imaging (IVI): This is a technique of electronically picking up ghostly images. For IVI you need a video camera, television and possibly a VCR (if the TV dosen't have audio-video inputs). The camera is hooked up to the audio-video input of the TV and pointed at the TV creating an infinite feedback loop (like pointing two mirror at each other). Whatever passes between the camera and the TV will show up on the video tape.

"You have been a participant in the biggest inter-dimensional cross-rip since the Tunguska blast of 1909!"

— Ray Stantz, "Ghostbusters"

Inter-dimensional cross-rip: An inter-dimensional cross-rip occurs when two dimensions intersect and there is a prodigious exchange of energy from one to the other. An explosion of great intensity can occur if the exchange is unbalanced or one-sided. (See Tunguska Event p. 129.)

Krasue: The krasue is the floating head of a vampiric female ghost. Intestines hang out of the ghost's neck and trail behind the head. This type of ghost is known by many names in many cultures including Cambodia, Indonesia, Laos, Malaysia and Thailand.

La Llorona: Pronounced "lah yoh-ROH-nah", is Spanish for "the crying woman", sometimes called the Woman in

White or the Weeping Woman. She is the ghost of a woman crying for her dead children that she has drowned. Her appearances are sometimes held to presage death and frequently are claimed to occur near bodies of water, particularly streams and rivers. There is much variation in tales of La Llorona, which are popular in Mexico, the United States (especially in Mexican-American communities), and to an extent the rest of the Americas.

Oomancy: Oomancy employs eggs for the purpose of divination. The most common method uses separated egg whites which are dropped into hot water. Divination is performed based on the shapes assumed by the rapidly-cooked egg whites. Traditionally, oomancy is performed on Ostara.

OOPArt: OOPArt is an out-of-place artifact. The term, coined by American zoologist Ivan T. Sanderson is for any historical, archaeological or palaeontological object found in a very unusual, or even impossible, location. The term covers a wide variety of objects, ranging from material studied by mainstream science, such as the antikythera mechanism (above), to so-called 'forbidden archaeology' that is far outside the mainstream.

Onryō: Onryō is a type of Japanese ghost who is able to return to the physical world in order to seek vengeance. While male onryō can be found, mainly in kabuki theatre, the majority are women. Powerless in the physical world, they often suffer at the capricious whims of their male lovers. In death they become strong and vengeful.

Pareidolia: Pareidolia describes a psychological phenomenon involving a vague and random stimulus (often an image or sound) being perceived as significant. Some common examples include seeing images of animals or faces in clouds, the man in the moon, and hearing hidden messages on records played in reverse. The word comes from the Greek para- (beside, with or alongside) and eidolon (image — the diminutive of eidos; image, form, shape). Pareidolia is a type of apophenia.

Poltergeist: The term "poltergeist" comes from the German poltern, "to knock," and geist, "spirit." The most common types of poltergeist activities are rains of stones, dirt, and other small objects; moving or throwing of objects, including large pieces of furniture; loud noises and shrieks; and vile smells. The activity is usually centered around a single (young) individual in a household.

Psychokinetic Energy: Psychokinetic Energy, PK Energy or simply PKE comes from unknown sources. Since it can be produced by rituals and curses, it is surmised to be extra-dimensional in origin. Naturally occuring PK Energy "leaks" or dimensional portals indicate that the barriers between our dimension and others may be more tenuous than expected. PK Energy can be manipulated by thought, especially ones that are emotionally intense, making it a perfect energy source for ghosts to utilize. Ectoplasm is a perfect conductor for PK Energy.

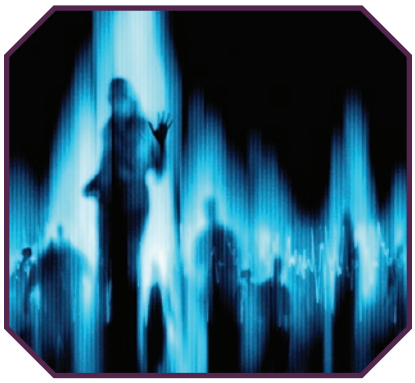
Psychoenergetics: A term used to describe the use of the conscious mind to manipulate matter and energy in order to achieve a task or result. Psychoenergetics is said to be the means by which spiritual healers heal.

Radiesthesia: The paranormal or parapsychological ability to detect "radiation" with the human body. According to the theory, all human bodies give off unique or characteristic "radiations" as do all other physical bodies or objects. Such radiations are often termed an "aura".

Retrocognition: Retrocognition (also known as postcognition), from the Latin retro meaning "backward, behind" and cognition meaning "knowing", is a term used to describe the paranormal transference of information about an event or object in the past by means that are unknown to current science. A person who possesses the ability of retrocognition is said to be able to see into the past.

Sacred Geometry: This concept may be understood as a worldview of pattern recognition, a complex system of hallowed attribution and signification that may subsume religious and cultural values to the fundamental structures and relationships of such complexes as space, time and form. According to this discipline, the basic patterns of existence are perceived as sacred: for by contemplating and communing with them one is thereby contemplating the Mysterium Magnum, the patterning relationships of the Great Design.

Séance: A séance is an attempt to communicate with spirits. The word "séance" comes from the French word for "seat," "session" or "sitting," from the Old French "seoir," "to sit." In English, the word came to be used specifically for a meeting of people to receive Spiritualistic messages.



Shadow People: Also known as shadow men, shadow folk, or shadow beings, they are said to be shadow-like creatures of supernatural origin that appear as dark forms in the peripheries of vision and disintegrate, or move between walls, when noticed.

Reports of shadow people are similar to ghost sightings, but differ in that shadow people are not reported as having human features, wearing modern or period clothing, or attempting to communicate. Witnesses also do not report the same feelings of being in the presence of something that 'was once human'. Some individuals have described being menaced, chased, or attacked by shadow people. Witnesses report that encounters are typically accompanied by a feeling of dread and as if you're life is on

the line.

Star Jelly: Star jelly, or pwdre sêr, is a compound purportedly deposited on the earth during meteor showers. It is described as a foul-smelling, gelatinous substance, which tends to evaporate shortly after having fallen. There have been reports of pwdre sêr (Welsh for rot of the stars) for centuries. A long article in the paranormal magazine *Fate* declared Star Jelly to be of extraterrestrial origin, calling it "cellular organic matter" which exists as "prestellar molecular clouds" which float through space.

Steganography: This is the art and science of writing hidden messages in such a way that no one apart from the sender and intended recipient even realizes there is a hidden message. By contrast, cryptography obscures the meaning of a message, but it does not conceal the fact that there is a message. Today, the term steganography includes the concealment of digital information within computer files.

Stigmata: Stigmata are bodily marks, sores, or sensations of pain in locations corresponding to the crucifixion wounds of Jesus. The term originates from a line at the end of Saint Paul's Letter to the Galatians where he says, "I bear on my body the marks of Jesus," with "marks" in the Latin Vulgate rendered as "stigmata." The causes of stigmata are debated. Some contend that they are miraculous, while others argue they are hoaxes or can be explained medically.

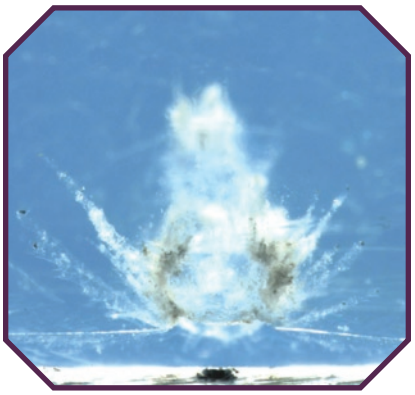
Stone Tape: The stone tape hypothesis was proposed in the 1970s as a possible explanation for ghosts. It speculates that inanimate materials can absorb some form of energy from living beings; the hypothesis speculates that this 'recording' happens especially during moments of high stress such as murder, or during important moments of someone's life. This stored energy can be released at any given moment, resulting in a display of the occurred activity.

Survivalism: This refers to survival of the conscious self after the death of the physical body. Survivalism attempts to prove survival with the methods of science, using as evidence such things as reincarnation research, near death experiences, out-of-body experiences, electronic voice phenomena (EVP), mediumship, and various forms of photography.

Synchronicity: A phenomenon first described by psychologist Carl Jung as "temporally coincident occurrences of acausal events." The inability to test for it has marginalized its scientific importance.

Thunderstone: A thunderstone is an apparently worked stone object — often wedge-shaped, like an axe blade — alleged to have fallen from the sky. Tales of thunderstones are found in many cultures around the world, from Greece to China, and are often associated with a thunder god.

Tsukumogami: These spirit-objects originate from items or artifacts that have reached their 100th birthday and thus become alive and aware. Any object of this age, from swords to toys, can become a tsukumogami. In Japan tsukumogami are considered spirits and supernatural beings, as opposed to enchanted items.

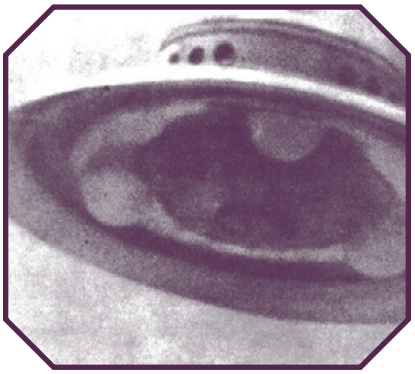


Tunguska Event: Sometimes called the Tunguska explosion, it was a massive explosion that occurred near the Podkamennaya Tunguska River in what is now Krasnoyarsk Krai of Russia, at 7:40 AM on June 30, 1908.

The explosion was most likely caused by the air burst of a large meteoroid or comet fragment at an altitude of 5 to 10 kilometers (3–6 mi) above Earth's surface. Some speculate to it actually being the impact of a miniature black hole or a large body composed of antimatter, others think it was a large inter-dimensional cross-rip.

Unidentified Flying Object: An unidentified flying object or UFO, is any real or apparent flying object which cannot be immediately identified by the observer and which remains unidentified after investigation.

Reports of unusual aerial phenomena date back to ancient times (see Ancient astronaut theories), but reports of UFO sightings started becoming more common after the first widely publicized United States sighting in 1947. Many tens of thousands of UFO reports have since been made worldwide. Many more sightings, however, may remain unreported due to fear of public ridicule because of the social stigma surrounding the subject of UFOs and because most nations lack any officially sanctioned authority to receive and evaluate UFO reports.



Vardøger: The vardøger is a spiritual precursor. Stories typically include instances that are nearly déjà vu in substance, but in reverse, where a spirit with the subject's footsteps, voice, scent, or appearance and overall demeanor precedes them into a location or activity, resulting in witnesses believing they've seen or heard the actual person, before the person physically arrives. This bears a subtle difference from a doppelgänger, with a less sinister connotation. It has been likened to being a phantom double, or another form of bilocation.

Xenoglossy: The putative paranormal phenomenon in which a person is able to speak a language that he or she could not have acquired by natural means. For example, a person who speaks German fluently and like a native, but has never studied German, been to a German-speaking country, or associated with German-speakers, would be said to exhibit xenoglossy. Xenoglossy supports the idea of reincarnation based on retention of knowledge from a previous life.

Bibliography

Even more than most bibliographies, this one can only scratch the surface of the available material. These choices represent the authors' opinions, but feel free to check out the nonfiction works below, and look in their bibliographies, for more directions.

"I could look for the name Zuul in the usual literature."

— Egon Spengler, "Ghostbusters"

Nonfiction

GMs can use their own etheric backyards, or consult compendia such as Dennis William Hauck's *Haunted Places: The National Directory* (Penguin, 1996) or John and Anne Spencer's *Ghost Hunters' Guide to Britain* (Harper Collins, 2000). For further reading and viewing, investigate the following:

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Coleman, Loren and Clark, Jerome. *Cryptozoology A to Z* (Simon & Schuster, 1999). A handy first guide to cryptids.

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Douglas, Adam. *The Beast Within* (Chapmans, 1992). A vital and intriguing exploration of the werewolf myth.

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Kardec, Allan. *The Book on Mediums* (Weiser Books, 1970). Reprint of the 1874 masterpiece that became the basis for spirit religions in Brazil and Europe.

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Melton, J. Gordon. *The Vampire Book: The Encyclopedia of the Undead* (Visible Ink, 1999). The single best reference work on the subject; indispensable.

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Peebles, Curtis. *Watch The Skies!* (Smithsonian, 1994). A history of the modern UFO legend.

Skal, David J. *The Monster Show*

(W.W. Norton, 1993). Social history and criticism of horror films.

Stanley, John. *Creature Features* (Berkley Boulevard, 2000). Subtitled "The science fiction, fantasy, and horror movie guide," it has close to 4,000 entries! Stanley, who used to host a Bay Area late-night movie show, provides on-target critiques of all the films. No horror buff's library should be without it.

Sullivan, Jack (editor). *The Penguin Encyclopedia of Horror and the Supernatural* (Penguin, 1986). An excellent first reference guide to the field, though sadly becoming dated.

Underwood, Peter. *Ghosts and How To See Them* (Anaya, 1993) and *The Ghost Hunter's Guide* (Blandford Press, 1986). The dean of British ghost-hunting presents a calm, intelligent overview from a believer's perspective.

Warren, Joshua P. *How to Hunt Ghosts* (Simon & Schuster, 2003). Probably the best of modern ghost-hunting manuals.

Fiction

There is so much good horror fiction out there that any list must, by its nature, be arbitrary. The problem metastasizes further, given that even quite mediocre horror fiction can often make a really great model for horror gaming, if only by spawning ideas of the "Well, if I were writing this" variety. That said, the material below is for the most part good stuff, somewhat culled for gameability or game inspiration; however, some of it is just there because it will scare you out of a year's growth.

Barker, Clive. *Books of Blood* (Sphere Books, 1984). Six aptly named short-story anthologies established Barker as a first-rank horrorist. His *The Damnation Game* (Weidenfeld & Nicolson, 1985) and *Cabal* (Poseidon, 1988) explore increasingly secret horrors. With *The Great and Secret Show* (William Collins, 1989) and *Inajica* (Harper Collins, 1991), he moves further into dark fantasy and romance. Everything Barker writes is worth reading.

Bear, Greg. *Blood Music* (Arbor House, 1985). A tale of intelligent viruses that transform living things from within. All the more terrifying because it is not supernatural.

Bellairs, John. *The House With the Clock In Its Walls* (Dial, 1973), *The Mummy, the Will, and the Crypt* (Dial, 1983), *The Spell of the Sorcerer's Skull* (Dial, 1984), *The Dark Secret of Weatherend* (Dial, 1984), and many more are excellent sources for kid-character role-playing, as well as being great "juvenile" horror novels.

Bierce, Ambrose. *Can Such Things Be?* (Cassell, 1893). Bleak, savagely ironic short horror fiction.

Blackwood, Algernon. *The Willows and Other Queer Tales* (Collins, 1935). Reading these short stories is an education in building and using narrative atmosphere; Blackwood's *John Silence: Physician Extraordinary* (Eveleigh Nash, 1908) collects the adventures of his "occult detective."

Blaylock, James R. *Homunculus* (Ace, 1986). Necromantic shenanigans in Victorian London, featuring morbid humor and memorable characters. *With Night Relics* (Ace, 1994) and *All the Bells on Earth* (Ace, 1995), Blaylock finds just the right mix of dreamy California regionalism and horror.

Blish, James. *Black Easter* (Doubleday, 1968). The definitive book of demons and black magic in the modern world. The main character is an amoral black magician who is truly neither good nor evil — a terrific NPC.

Bradbury, Ray. *The October Country* (Ballantine, 1955), and *A Medicine for Melancholy* (Doubleday, 1959). Two horror–occult anthologies from a master of science fiction. Bradbury's novel *Something Wicked This Way Comes* (Simon & Schuster, 1962) is also essential. Bradbury's small-town personal horrors prefigure Stephen King, but his lyrical prose is all his own.

Brite, Poppy Z. *Lost Souls* (Delacourt Abyss, 1992). Vampires, the Southern Gothic, and sexuality have been Brite trademarks ever since this assured first novel.

Campbell, Ramsey. *Ancient Images* (Legend, 1989). Horror surrounding a lost Karloff/Lugosi horror film. Campbell has written many other excellent horror novels, and his short story collection *Alone With The Horrors* (Arkham House, 1993) is definitive. His Cthulhu Mythos stories have a grimy, urban feel to them; they are collected in *Cold Print* (Tor, 1987).

Chambers, Robert W. *The King in Yellow* (Neely, 1895). Required reading for steampunk Gothics; a major influence on Lovecraft. Reprinted (along with the rest of Chambers' weird fiction) in an omnibus volume, *The Yellow Sign and Other Tales* (Chaosium, 2000).

Collins, Nancy. *Sunglasses After Dark* (NAL/Onyx, 1989). Post-modern vampires and other horrors haunt a surreal night world tailor–made for role-playing.

Dean, Pamela. *Tam Lin* (Tor, 1991). Excellent atmospheric horror-fantasy novel set on a small college campus in the 1970s, and centering on ghosts, faerie, and the power of the stage.

Drake, David. *From the Heart of Darkness* (Tom Doherty, 1983). Drake's narrative gifts turn to pure horror in this short–story collection. *Vettius and His Friends* (Baen, 1989) collects Drake's excellent Roman–era horror-fantasy stories.

Feist, Raymond. *Faerie Tale* (Doubleday, 1988). Splendidly evoked evil faeries in upstate New York.

Finney, Jack. *The Body Snatchers* (Dell, 1955). Inspired the classic movie; an excellent exercise in literary paranoia in its own right.

Goldstein, Lisa. *The Red Magician* (Timescape, 1982). A powerful, quiet

story of Jewish magic in Nazi–occupied Europe. Goldstein mixes ancient magic and modern horror into a truly moving book. A versatile author, in *Dark Cities Underground* (Tor, 1999) she presents the secret–magical horror of subway construction.

Hambly, Barbara. *Those Who Hunt the Night* (Del Rey, 1988). A very gameable Edwardian vampire murder mystery. The sequel is *Traveling With the Dead* (Del Rey, 1995).

Herbert, James. *The Fog* (NEL, 1975), *The Magic Cottage* (Hodder & Staughton, 1986), *Sepulchre* (Hodder & Staughton, 1987), and many others. Reliably bleak British horrorist. Sepulchre blends psychic powers, industrial espionage, and pulp thrills.

Hodgson, William Hope. *The Boats of the "Glen Carrig"* (Chapman & Hall, 1907), *The House on the Borderland* (Chapman & Hall, 1908), and *Carnacki, the Ghost–Finder* (Eveleigh Nash, 1913). Terrifying sea story, the ultimate "invaded house" novel, and crackling steampunk "occult detective" story collection — Hodgson's range is amazing.

Howard, Robert E. *Skull-Face and Others* (Arkham House, 1946). Though he is best known for his fantasy stories, Howard wrote in many genres during his brief career. *Skull-Face* is an anthology of his occult tales; other good Howard horror anthologies include *Pigeons From Hell* (Zebra, 1976) and *Cthulhu: The Mythos and Kindred Horrors* (Baen, 1987).

Jackson, Shirley. *The Haunting of Hill House* (Viking, 1959). A modern masterpiece of psychological horror, one of the most quietly terrifying novels ever written.

James, M.R. *Ghost Stories of an Antiquary* (Edward Arnold, 1904). Between 1904 and 1926, medievalist M. R. James published some of the finest ghost stories ever in the English language. Although few of them present any actual ghostbusting, they are solid reading, especially for campaigns set in the Victorian or Edwardian eras. Literate, rich in detail, and perfectly toned. Get an omnibus collection such as *The Penguin Complete Ghost Stories of M.R. James* (Penguin, 1987).

King, Stephen. *Salem's Lot* (Doubleday, 1975), *Night Shift* (Doubleday, 1978), *The Dead Zone* (Viking, 1979), It (Viking, 1986), *The Stand* (Doubleday, 1990), *Bag of Bones* (Simon & Schuster, 1998), and *Dreamcatcher* (Simon & Schuster, 2001), to hit only the high points. King's strength lies in his characterizations and his ability to bring the supernatural into our familiar world.

Klein, T. E. D. *The Ceremonies* (Viking, 1984). Amazing and literate updating of Arthur Machen's horrors to rural New Jersey. Klein's 1980 short story *"Children of the Kingdom"* updates Machen's Unseelie to modern New York City.

Lackey, Mercedes. *Burning Water* (Tor, 1989). Aztec cults, possession, and human sacrifice in modern-day Dallas, Texas. This is an excellent horror story with a delightful neo-pagan magical heroine. The sequels, *Children of the Night* (Tor, 1990) and *Jinx High* (Tor, 1991) are also good.

Laidlaw, Marc. *The 37th Mandala* (St. Martin's, 1996). A New Age charlatan accidentally unleashes Things Man Was Not Meant To Know as "spirit guides."

Lee, Tanith. *Red as Blood* (DAW, 1983). This beautifully perverse collection of short stories takes the classic fairy tales of the Brothers Grimm, and turns them into atmospheric and grisly tales of fantasy and horror. A perfect example of how to make the familiar horrific. Also *Kill the Dead* (DAW, 1980) presents medieval fantasy ghostbusting.

LeFanu, Joseph Sheridan. *In a Glass Darkly* (Richard Bently, 1872). Anthology containing the novelette *"Carmilla,"* the first great erotic vampire story, and many other minor masterpieces. *Carmilla and Other Classic Tales of Mystery* (Penguin, 1996) is an excellent modern anthology of LeFanu.

Leiber, Fritz. *Conjure Wife* (Twayne, 1953). A haunting novel of secret witchcraft in a 1950s university. *Our Lady of Darkness* (Berkeley, 1977) is a luminous, literary urban horror fantasy (a genre Leiber invented in 1941 with the short story *"Smoke Ghost"*).

Ligotti, Thomas. *The Nightmare Factory* (Carroll & Graf, 1996). Collects Ligotti's three main anthologies in one omnibus. Ligotti is the premier writer of short horror alive today. Madness, puppets, and more.

Lindholm, Megan. *Wizard of the Pigeons* (Ace, 1985). A truly superb book about magic and supernatural menace among the street people of Seattle. This book is a fine example of how magic can be all around us, yet unnoticed except by those who choose to look for it.

Lovecraft, H.P. *The Dunwich Horror and Others* (Arkham House, 1985), *At the Mountains of Madness* (Arkham House, 1985), and *Dagon and Other Macabre Tales* (Arkham House, 1986). These three omnibus volumes contain the corrected texts of Lovecraft's fiction (originally published in the pulps between 1924 and 1941). Lovecraft is the greatest American horror author since Poe, both in terms of vision and influence.

Machen, Arthur. *The Great God Pan* (John Lane, 1894). The linked story collection introducing Machen's "hidden race" Unseelie. The standard collection of Machen's best work is *Tales of Horror and the Supernatural* (Knopf, 1948). Chaosium is currently re-releasing corrected, complete versions of the linked stories.

Matheson, Richard. *Hell House* (Vi-

king, 1971). One of the best haunted-house stories ever penned. Matheson's short stories are also reliable shockers, and his novel *I Am Legend* (Fawcett, 1954) combines a great "scientific vampire" with post-apocalyptic psychological horror.

McCammon, Robert R. *They Thirst* (Avon, 1981). A vampiric apocalypse. *Usher's Passing* (Holt, Rinehart & Winston, 1984) is a Southern Gothic family drama sequel to Poe's *"Fall of the House of Usher." The Wolf's Hour* (Pocket, 1989) is WWII werewolf action. All are compulsive page-turners.

Newman, Kim. *Anno Dracula* (Simon & Schuster, 1992). Alternate historical horror in a world where Dracula won.

Poe, Edgar Allan. *The Complete Stories and Poems of Edgar Allan Poe* (Doubleday, 1966). Poe remains horror's greatest literary practitioner. His stories are as searing today as they were when first published (between 1827 and 1846).

Powers, Tim. *The Anubis Gates* (Ace, 1983), *On Stranger Tides* (Ace, 1987), *The Stress of Her Regard* (Ace, 1989), and *Declare* (Harper Collins, 2001). Ingenious blends of history and macabre fantasy, filled with werewolves, Voudun, vampires, and djinn. Excellent resource material on running historical horror. His modern-day secret-magic series, *Last Call* (Morrow, 1992), *Expiration Date* (Tor, 1995), and *Earthquake Weather* (Tor, 1997) is just as good, and adds possession, ghosts, and ritual magic.

Roszak, Theodore. *Flicker* (Summit, 1991). Deeply creepy conspiratorial history of early horror film.

Saberhagen, Fred. *The Dracula Tape* (Warner, 1975), *The Holmes-Dracula File* (Ace, 1978), and *An Old Friend of the Family* (Ace, 1979). A modern rethinking of the Dracula story, portraying the Count as a misunderstood defender of his homeland.

Shelley, Mary Wollstonecraft. *Frankenstein, or The Modern Prometheus* (Lackington, 1818). The original mad scientist/construct novel. The 1983 Marvel edition — the complete novel, not a comic book — features beautiful illustrations by *Swamp Thing* creator Berni Wrightson.

Shepard, Lucius. *Green Eyes* (Ace, 1984). Pseudoscience zombies and a genuinely creepy tropical atmosphere.

Simmons, Dan. *Song of Kali* (Bluejay, 1985), *Carrion Comfort* (Dark Harvest, 1989), and *Children of the Night* (Putnam, 1992). Excellent, stark horrors of (respectively) Calcutta cultists, psionic vampires, and the vampire as fear of disease mingling Dracula and AIDS.

Smith, Clark Ashton. *Out of Space and Time* (Arkham House, 1942). Smith's first anthology of Cthulhu Mythos stories, which have a lush, lyrical cruelty all their own. *A Rendezvous in Averoigne* (Arkham House, 1988) is the best current anthology of Smith.

Smith, Theme. *Topper* (Grosset & Dunlap, 1926). The first "friendly ghost" story. It has given birth to countless film and video imitations, but the funny, sexy, irreverent original remains unsurpassed.

Stableford, Brian. *The Empire of Fear* (Simon & Schuster, 1988). Alternate-historical viral-vampire novel. *The Werewolves of London* (Simon & Schuster, 1990) begins an increasingly complex, mystical saga of cruel angels and family tragedy.

Steakley, John. *Vampire$* (Roc, 1990). Plain and simple vampire-hunting adrenaline. Absolutely perfect model for fearless vampire-killing games.

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde* (Longmans, 1886). The horror classic. Stevenson wrote other tales of horror and adventure, especially *"The Body Snatcher"* (1884) and *"Thrawn Janet"* (1887). The first is about a grave robber, and has nothing to do with any movie invasion.

Stoker, Bram. *Dracula* (Constable, 1897). Still the greatest vampire novel of them all. Stoker's lesser works can be enjoyably pulpy, such as *The Jewel of Seven Stars* (Heinemann, 1903), which provided the basic inspiration for the 1932 film *The Mummy; Lair of the White Worm* (William Rider & Son, 1911), which became a gloriously weird Ken Russell film in 1988; and *Dracula's Guest and Other Weird Stories* (George Routledge, 1914).

Strieber, Whitley. *The Wolfen* (Morrow, 1978). Somehow believable novel of a hidden race of wolf-men living in New York City.

Weinberg, Robert. *The Devil's Auction* (Leisure, 1990) and *Armageddon Box* (Leisure, 1991). Modern pulp horror in slam-bang style, with plenty of occult name-dropping.

Wellman, Manly Wade. *John the Balladeer* (Baen, 1988). These beautifully crafted stories, written over the course of Wellman's long career, are set in rural America and give a perspective on Things Man Was Not Meant To Know (and on rural America) remarkably different from Lovecraft's. *Worse Things Waiting* (Carcosa House, 1963) collects more great horror stories.

Wheatley, Dennis. *The Devil Rides Out* (Hutchinson, 1934), *Strange Conflict* (Hutchinson, 1941), *Haunting of Toby Jugg* (Hutchinson, 1948), *To the Devil a Daughter* (Hutchinson, 1953), *The Ka of Gifford Hillary* (Hutchinson, 1953), and

The Satanist (Hutchinson, 1960). Spies, Satanists, and tough-guy action; Wheatley's "Black Magic" series has everything a horror game could want.

Wilson, E. Paul. *The Keep* (Morrow, 1981). Amorally tangled story of a demonic vampire preying on the SS. *The Tomb* (Berkley, 1984) is a remarkably successful update of the old Sax Rohmer-style "weird menace" pulp horror to the modern day.

Yarbro, Chelsea Quinn. *Hotel Transylvania* (St. Martin's, 1978). The first in a long series of historical romance novels starring the heroic, gyneolatrous vampire, the Comte de Saint-Germain.

Zelazny, Roger. *A Night in the Lonesome October* (Morrow AvoNova, 1993). Humorous horror novel of a Halloween night where the world might or might not perish forever; narrated by Jack the Ripper's dog, Snuff.

Comics

Bissette, Steve (editor). *Taboo* (Spiderbaby Graphix/Tundra/Kitchen Sink, 1989-1995). A pet project of Steve Bissette, this fat, semi-regular anthology is notable for the stellar quality of its contributors. Works hard to live up to its name, so the easily offended should stay away.

Conway, Jerry, et al. *Werewolf by Night* (Marvel Comics, 1972-1977). Reliable and workman-like werewolf comic.

De Matteis, J.M. *I …Vampire* (DC, 1981-1983). This suspenseful vampire drama was the main feature in *House of Mystery* from #290 to #319.

Delano, Jamie, et al. *Hellblazer* (DC/Vertigo, 1988-present). Ongoing flagship horror title centers on a British sorcerer and the shambles surrounding him. Garth Ennis' run is particularly good.

Feldstein, Al, et al. *Tales From the Crypt* (EC Comics, 1950-1955). This dime comic and its EC stable-mates *Haunt of Fear* and *Vault of Horror* "corrupted" an entire generation, changing the face of American horror forever by combining stories of remarkable psychological and social insight with genuinely disturbing gore by some of the greatest comics artists who ever lived.

Fleisher, Michael, et al. *Wrath of the Spectre* (DC, 1988). Reprints the classic Jim Aparo illustrated horrific vengeance run of DC's ghostly superhero from *Adventure* #431 to #440. John Ostrander's run on the *Spectre* title from 1992 to 1998 is also worth reading.

Gerber, Steve, et al. *Vampire Tales* (Marvel Comics, 1973-1975). This anthology series is best known for showcasing Roy Thomas' creation, Morbius, the Living Vampire, the first vampire in comics since the CCA ban of 1954, and a unique techno-vampire for a superhero cosmos.

Kubert, Joe, et al. (editors). *Weird War Tales* (DC, 1971-1983). Occasionally brilliant war-horror anthology series became the spawning ground for the Creature Commandos. The Haunted Tank first appeared in *G.I. Combat*.

Lash, Batton. *Wolff & Byrd, Counselors of the Macabre* (Exhibit A Press, 1979-present). Humorous look at the legal troubles of the supernatural. Continues under the title *Supernatural Law*.

Mignola, Mike. *Hellboy, B.P.R.D., et al*. (Dark Horse, 1993-Present). Alternately humorous and horrific, Hellboy comics and associated media (movies, novels, animated TV specials and the GURPS RPG) are a great source of game hooks and inspiration for Ghostbuster style action and comedy. Highly recommended!

Moore, Alan. *From Hell* (Borderlands Press, 1995). With Eddie Campbell's intricate black-and-white art, Moore tells a story of Jack the Ripper, sacred geometry, and the conspiratorial horror at the heart of the 20th century.

Morrison, Grant. *Doom Patrol* (DC/Vertigo, 1989-1993). Surrealistic superhero book with genuine moments of horror throughout. Ignore all other versions of this title. *The Invisibles* (DC/Vertigo, 1994-2000) is high-flying comic conspiracy without a net.

Niles, Steve (editor). *Fly in My Eye* (Eclipse/Arcane, 1988-1992). Consistently excellent, inconsistently published trade-paperback-sized anthology.

Sala, Richard. *The Chuckling Whatsit* (Fantagraphics, 1997). The comics version of German expressionist film. Brilliant images and a storyline that always threatens to become camp horror, but never quite does.

Wolfman, Marv. *Tomb of Dracula* (Marvel Comics, 1972-1979). A slam-bang scare-fest backed by some of the best artistic talent of the 1970s. The strong characterization of Dracula is memorable.

Filmography

Movies have given us our most graphic images of horror. The films listed here are all suggested viewing, albeit sometimes as story mines rather than as masterpieces of cinema. Most are classics, must-sees for horror gamers; some, though, are obscure masterpieces that one does not always find on the late, late show. Many of these are available on DVD; check your local dealer.

The Abominable Dr. Phibes (Robert Fuest, 1971). A campy variation on the "evil genius" model, Vincent Price's Dr. Phibes is a mad musician who kills his enemies by using the Ten Plagues of Egypt.

The Abominable Snowman of the Himalayas (Val Guest, 1957). This low-

budget, black-and-white feature (a very early release from the U.K.'s legendary Hammer Film Productions Ltd.) presents a curiously low-key but exciting cryptid hunt.

Alien (Ridley Scott, 1979). Neo-Lovecraftian SF horror that brought the creature-from-outer-space film to new heights of terror and believability simultaneously. Also presents a very gameable story. The first sequel, *Aliens* (James Cameron, 1986) is action rather than suspense, but still quite gameable in a different way.

An American Werewolf in London (John Landis, 1981). An excellent study of the genesis of a werewolf, both startling and funny. The dream sequences are the most terrifying part of the movie, inspirational for oneiric horrors.

Beetlejuice (Tim Burton, 1988). The best modern haunted-house comedy. Of special interest for its creepy-yet-funny view of the afterlife, which one could easily port to a campaign where everyone is a ghost.

The Believers (John Schiesinger, 1987). Excellent suspense movie about a man's battle with a malevolent Santeria cult.

Big Trouble in Little China (John Carpenter, 1986). A loving tribute to Hong Kong action movies. Features excellent special effects, an intensely quotable script, gunplay, epic martial-arts battles, and lots of magic.

The Birds (Alfred Hitchcock, 1963). Nature goes mad; a bravura course in using common elements to build terror.

The Blair Witch Project (Daniel Myrick and Eduardo Sanchez, 1999). Low-fi-horror builds nearly perfect atmosphere of suspense, terror, and dread with verité style.

The Cabinet of Dr. Caligari (Robert Wiene, 1919). Widely – and accurately – regarded as the first horror film masterpiece; its surrealistic sets, camera angles, and storyline remain unmatched today.

Candyman (Bernard Rose, 1992). Chicago urban legend manifests as spectral horror in this gritty, powerful evocation of a Clive Barker short story.

Cat People (Jacques Tourneur, 1942). The 1982 version features flashy special effects and a nude Nastassja Kinski, but the original is more subtly intriguing. In this version of the lycanthrope legend, the affliction is an ancient family curse rather than a disease, and the transformation is tied not to the lunar cycle, but to sexual arousal.

Cemetery Man (Michele Soavi, 1994). Existential zombie love story about a grave digger and his undead girlfriend. And then it just gets weird.

A Chinese Ghost Story, (Ching Siu-Tung, 1987). Martial arts, comedy, romance, and tree-vampires with extensible tongues!

Curse of the Demon (Jacques Tourneur, 1956). Demon-summoning scrolls and satanic cults in England. Tourneur proves that you don't have to show the monster to make horror scary.

Deliverance (John Boorman, 1972). Another non-supernatural horror classic of civilization against savagery, the epitome of the Gauntlet story.

Dr. Jekyll and Mr. Hyde (Rouben Mamoulian, 1931). Fredric March received a well-deserved Oscar for his dual lead in this creepy gas-lit horror film.

Dracula (Terence Fisher, 1958). Christopher Lee and Peter Cushing square off in the best film version (known as *The Horror of Dracula in America*) of the novel, epitomizing the lush, sensual, almost operatic tradition of the U.K.'s Hammer Film Productions Ltd. Tod Browning's 1931 version, the classic starring Bela Lugosi, is brilliantly shot, but badly marred by an abysmal script.

Evil Dead II: Dead by Dawn (Sam Raimi, 1987). This excessive movie careens wildly between gore, slapstick, and genuine fright. Loads of fun and lots of good ideas. (*The Evil Dead* was essentially the same film with a fraction of the special-effects budget; *Army of Darkness: Evil Dead 3* is a swell fantasy-adventure roller coaster with little true horror.)

The Exorcist (William Friedkin, 1973). This movie about a little girl tormented by demons, and the battle for her soul, is not true ghostbusting, but the atmospheric effects (and the example of a Catholic exorcism) are invaluable. Based on the 1971 William Peter Blatty novel.

Five Million Years to Earth (Roy Ward Baker, 1968). Sensational British science-fiction horror story about psionic monsters buried beneath London.

Flatliners (Joel Schumacher, 1990). Intensely gameable setup and rich atmospherics save this disorganized film about a team of would-be thanatologists exploring the afterlife by dying repeatedly.

The Fly (Kurt Neumann, 1958). Silly but unsettling, thanks to Neumann's direction. The remake (David Cronenberg, 1986) is gorier and less effective, but more "realistic." Both are worth seeing.

Frankenstein (James Whale, 1931), *The Bride of Frankenstein* (James Whale, 1935), and *Son of Frankenstein* (Rowland V. Lee, 1939). The prototypical mad scientist/construct films, worth seeing for their insight into the man-as-God issue as well as their chills. None of the hundred-plus Frankenstein sequels measure up to these originals, although *The Curse of Frankenstein* (Terence Fisher, 1957) comes close.

Freaks (Tod Browning, 1932). A respectful, but still grim study of the fear of mutilation and of the dangers of be-

traying an insular, marginalized community not unlike the Unseelie.

Fright Night (Tom Holland, 1985). Affectionate look at vampire-hunting movies that slowly becomes a truly tense thriller.

The Frighteners (Peter Jackson, 1996). Excellent story about a ghost hunter that smoothly moves from light comedy to dark horror at a rapid clip.

From Dusk Till Dawn (Robert Rodriguez, 1996). Action-camp horror full of violence, vampires, and attitude. Scary and thrill-packed, but not terrifying.

Ghostbusters (Ivan Reitman, 1984). A tightly plotted, group-of-adventurers encounter-the-supernatural movie, this time played for laughs. Modern setting, great special effects, and a textbook example of how to create supernatural adventures.

Godzilla, King of the Monsters (Ishiro Honda and Terry Morse, 1956). Though followed by an infinite series of ultra-campy sequels, the original film is cheap, grainy, melodramatic and very, very scary. The original Godzilla is nobody's big monster buddy; he's a literally unstoppable force of nature, a walking embodiment of nuclear terror.

Halloween (John Carpenter, 1978). The first and best movie of the slasher-flick-boom of the 1970s and 1980s. The sequels are all forgettable.

The Haunting (Robert Wise, 1963). Quiet, tense ghost story, or a subtle tale of psychological disintegration? Either way, an often-overlooked horror masterpiece with useful role-playing applications. Addresses the interaction of psychological and psychic pressures in a supernatural situation. Avoid the 1999 remake at all costs!

Hellboy (Guillermo del Toro, 2004). Plenty of action, horror and lighter moments that make for a wonderful melting pot of comedy-horror and literal ghost-BUSTING.

House (Steve Miner, 1986). The movie suffers from jokiness, but the essential concept of the haunted hyper-geometrical house makes a great game concept. The sequel is even sillier, but rings further changes on the setting.

House of Wax (Andre de Toth, 1953). Vincent Price gives one of his most terrifying performances ever, as the wax museum curator who turns victims into sculptures for his Chamber of Horrors. Highly evocative, and a great Victorian atmosphere throughout. The Paris Hilton remake is best left unwatched.

The Howling (Joe Dante, 1981). The other great modern werewolf movie.

The Hunger (Tony Scott, 1983). Ancient, decadent vampires live the life of the idle rich. Short of substance, but scary and very sexy with leads Catherine Deneuve, Susan Sarandon, and David Bowie.

I Walked with a Zombie (Jacques Tourneur, 1943). Ignore the title, this is a transposition of Jane Eyre to the Caribbean, and a respectful, haunting look at Voudun and the deeper zombie legends.

In the Mouth of Madness (John Carpenter, 1995). Surreal Lovecraftian tale of a missing horror writer whose books are changing reality.

Invaders from Mars (William Cameron Menzies, 1953). A minor alien-invasion classic that set the pattern for the 1950s' science-fiction horrors.

Invasion of the Body Snatchers (Don Siegel, 1956). A paranoiac horror/thriller without monsters, special effects, or even death, and all the more terrifying for it. The 1993 remake is worth seeing; the 1978 remake has aged badly. Don't bother with the 2007 Nicole Kidman vehicle, *The Invasion*.

Jacob's Ladder (Adrian Lyne, 1990). Hallucinogenic psychological horror surrounds a Vietnam vet. Surrealism at its horrific finest.

Jaws (Steven Spielberg, 1975). A prime example of the "Fear of Nature." This pure, elemental battle against a great white shark demonstrates that horror easily transcends the supernatural.

The Legend of Hell House (John Hough, 1973). This film, about a group of people promised big money for proving or disproving the existence of an afterlife in the granddaddy of all haunted houses, makes a good adventure premise. Lots of detail on the use of psychic abilities. Adapted by Richard Matheson from his 1971 novel Hell House.

The Lost Boys (Joel Schumacher, 1987). New Wave vampires in modern California. The title refers to the followers of Peter Pan, which is sort of what this movie is about. Light, but lots of fun.

The Mummy (Karl Freund, 1932). Short on shocks, but maintains a horrific mood throughout. Gave us the "forbidden reincarnated love" and "human guise of the mummy" reused by later films.

Near Dark (Kathryn Bigelow, 1987). An intelligent, very scary vampire film in which the word "vampire" never appears. Set in the modern-day West, the vampires here are monsters of social upheaval — the ones your mother warned you about.

Night of the Living Dead (George A. Romero, 1968). Combining stomach-turning walking-dead action with bleak social commentary, this zombie movie is only equaled by its sequel, *Dawn of the Dead* (George A. Romero, 1978), set in a besieged shopping mall.

The Nightmare Before Christmas (Henry Selick, 1993). Giddy animated

musical with much worthwhile Tim Burton-driven surreal imagery.

A Nightmare on Elm Street (Wes Craven, 1984). Amid all the hype and hoopla about its countless sequels, it's easy to forget just how unsettling this film can be on first viewing, due largely to its brilliant central concept and imaginative and surreal special effects.

Nosferatu (F. Murnau, 1922). Murnau's silent masterpiece is a surrealist Gothic. The remake (Werner Herzag, 1979) presents the nosferatu as the irruption of fatal reality into comfortable bourgeois life.

Poltergeist (Tobe Hooper, 1982). A flashy ghost story about an average suburban family. The most impressive aspect of this movie is Hooper's ability to make everyday objects — TV Sets, stuffed toys, steaks — seem alive and malevolent.

Psycho (Alfred Hitchcock, 1960). The first modern psycho killer movie. There is no gore, just suspense, misdirection, and a creepy atmosphere. Even if you've heard the plot, see the movie.

Re-Animator (Stuart Gordon, 1985) and *From Beyond* (Stuart Gordon, 1986). By far the best filmic adaptations of Lovecraft's work, but based on third-rate stories. Still, full of supremely good-humored awfulness.

Ringu (Hideo Nakata and Chisui Takigawa, 1998). A Japanese suspense masterpiece, borrowing from many other horror movies but blending them into its own tense story of a deadly videotape.

Rosemary's Baby (Roman Polanski, 1968). Witchcraft and Satanism among the uptown New York affluent. Polanski masterfully builds the ominous, paranoid atmosphere.

Session 9 (Brad Anderson, 2001). Environmental clean-up crew encounters psychological and supernatural horrors while removing asbestos from an abandoned insane asylum. An atmospheric triumph.

The Seventh Victim (Mark Robson, 1943). A psychological horror film with complex characters, it deals with disillusionment and suicide. Interesting to GMs for its handling of a satanic cult, mysterious and unknown throughout the movie.

The Shining (Stanley Kubrick, 1980). Not much of an adaptation of the novel, but a brilliant movie. Superb direction, an eerie score, and a memorable performance by Jack Nicholson contribute to a terrifying atmosphere.

The Sixth Sense, (M. Night Shyansalan, 1999). A luminous combination of ghost story and psychological horror tale.

The Thing (Christian Nyby, 1951). Notable for the conflict between the scientists, who want to capture or communicate with the Thing, and the soldiers, who want to kill it. In the remake (John Carpenter, 1982), the Thing gains the ability to mimic the appearance of any human, making it impossible for the residents of an isolated Arctic camp to trust one another.

Thirteen Ghosts (Steve Beck, 2001). Remake of the 1960 William Castle B-movie about a mad ghost collector and his insane, sorcerous house. The first 10 minutes and the production design justify the entire film.

Tremors (Ron Underwood, 1990). A seamless, brilliant updating of the 1950s B-movie to the modern era pits a small desert town against giant, malevolent sandworms.

The Vanishing (George Sluizer, 1988). Psychological horror cripples a man when his wife suddenly — vanishes. Avoid the mediocre U.S. remake of this Dutch gem.

The Wicker Man (Robin Hardy, 1973). Set in modern-day Great Britain, this movie concerns a small offshore island where the inhabitants still keep an interest in the "old religion." Celtic mythology in a modern setting, done with thriller-movie flair and a sense of humor.

The Wolf Man (George Waggner, 1941). Not the first werewolf picture, but the one that set the rules for the Hollywood wolf-man as tragic victim/monster.

Young Frankenstein (Mel Brooks, 1974). Uproarious send-up of the whole horror film genre, and rightly one of the AFI top 100 comedies. If for no other reason, see this film so you'll understand your players' jokes.

Television

Buffy the Vampire Slayer (1997-present). Possibly the best continuing horror TV series ever, and a model of story arc development. Easy on the eyes, too.

Dark Shadows (1966-1971; 1991). This no-budget 1960s Gothic soap opera still commands a fanatically loyal audience today, due to a memorable ensemble of ghoulish protagonists. Back in syndication on cable.

Forever Knight (1992-1996). Vampire police drama with a cult following.

The Invaders (1967-1968). Alien invasion paranoia with a 1960s twist of low-key excellence.

The Kingdom (1994, 1997). Two four-episode series about a ghost-filled hospital, created by Danish director Lars von Trier.

Kolchak: The Night Stalker (1974-1975). Inspiration for *The X-files*, this campy show had a sleazy but intrepid reporter chasing down a different monster every week, over the objections of the obsessively skeptical authorities. Not great drama, by any means, or even great television, but a potential source of some good ideas.

Night Gallery (1969-1973). Rod Serling's worthy successor to The Twilight Zone.

Scooby Doo, Where Are You! (1969-1972). The great silly horror show, despite the total absence of actual horror. The Scooby gang is far too much like the average player group, so be warned. The two live action movies are also worth checking out.

Tales From the Darkside (1984-1988). Produced by George A. Romero, this is probably the best of the 1980s horror anthology series (including *Friday the 13th: The Series*, *Freddy's Nightmares*, and *Monsters*), despite cheesy special effects.

The Twilight Zone (1959-1965; 1985-1988). The ground-breaking series that defined and perfected TV horror. Essential. Reincarnated several times with varying degrees of success.

Twin Peaks (1990-1991). Atmospheric horror mystery created by David Lynch. The series goes rapidly downhill after the central mystery is solved in the second season.

Ultraviolet (1998). Superb, six-episode British series about a covert death squad's war against vampires.

War of the Worlds (1998-1990). 1950s alien paranoia updated to the George Bush era with gusto, if little coherence.

The X-Files (1993-present). At its peak, the best horror on television. Conspiracies, UFOs, and monsters all blend with excellent camera work and production for an atmospheric triumph.

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In 2006, I began research for a new campaign. The group had decided on Ghostbusters as our next best option for a game scenariot. I found a gently used copy of ***Ghostbusters International*** on eBay (the original game was too pricey). I was disappointed with the game which was very basic. There was some good information on setting up adventures, but not enough "crunchy stuff" for a ***GURPS*** game.

I bought ***GURPS Horror*** as soon as I laid eyes on it. The book proved to be too horror oriented for a humorous campaign, although it did have some good ideas about setting up the campaign. My search continued.

Web searches turned up ***Ghostbusters – Who Ya Gonna Call?***, a d20 based rule book in PDF format. I printed and quickly read it. It had some good crunchy data on the Ghostbusters' equipment and some background info on the movies and cartoon. There was a good section on alternate dimensions too. It was added to my collectio. With the deadline for my game approaching, I lacked enough detail to run a serious game for my players.

I searched the Internet for other ***GURPS*** players who might have played a Ghostbusters scenario, and were sharing their game notes with the world. I stumbled upon the ***GURPS All-Star Jam 2004*** with it's chapter "Ghost Breaking". This was exactly what I needed, and just in time! I supplied my players with photocopies of relevant pages and we began to generate characters as I hastily cobbled together our first adventure.

The initial games went off without a hitch. It was a big pain to reference things in my dog-eared, and heavily bookmarked pages. I began to consolidate my rules into a more cohesive binder, including house rules that were developed for situations that weren't addressed by the scattered array of rule books. As the binder began to resemble a rough book, I digitized germane pages from my four books – so that I wouldn't have to carry six books and a thick binder anymore.

After playing Ghostbusters for almost a year, I decided I would create an authentic looking ***GURPS*** world book to hold the accumulated bits in my binder, and give bound copies to my players for Christmas. I worked up drawings and scammed artwork from any source. In November our gaming came to a halt as real life intruded into our game time. I devoted myself to completing the book. November turned into December, and so on. Eventually I added parts from the ***GURPS Fantasy***, since the advice was just as sound for Ghostbusters games as it had been for my Conan campaign.

The hard copy books are finished and my players love them. They have cajoled me into sharing this effort with the world, although I am loathe to do so since it contains the copyrighted work of others – some of it heavily edited – in addition to the chapters I wrote myself. Given time, I would have rewritten all of it, but I'm too busy with other things now.

I have credited the authors and artists (when I could find out who they were) because I sincerely hope that everyone who uses this book will go out and buy their stuff too. I'll post this once and then I'm done. I wouldn't mind hearing what people think of the book. I frequent www.gbfans.com and the UseNet group, rec.games.frp.gurps if anyone wants to leave word on what they liked or would have done differently.

Lothar Wotan Yot

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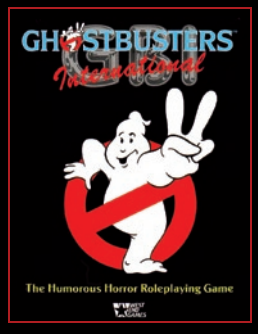

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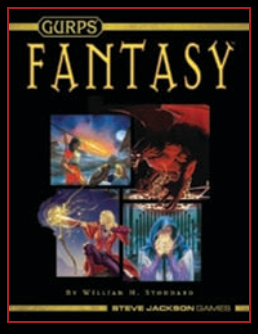

William H. Stoddard

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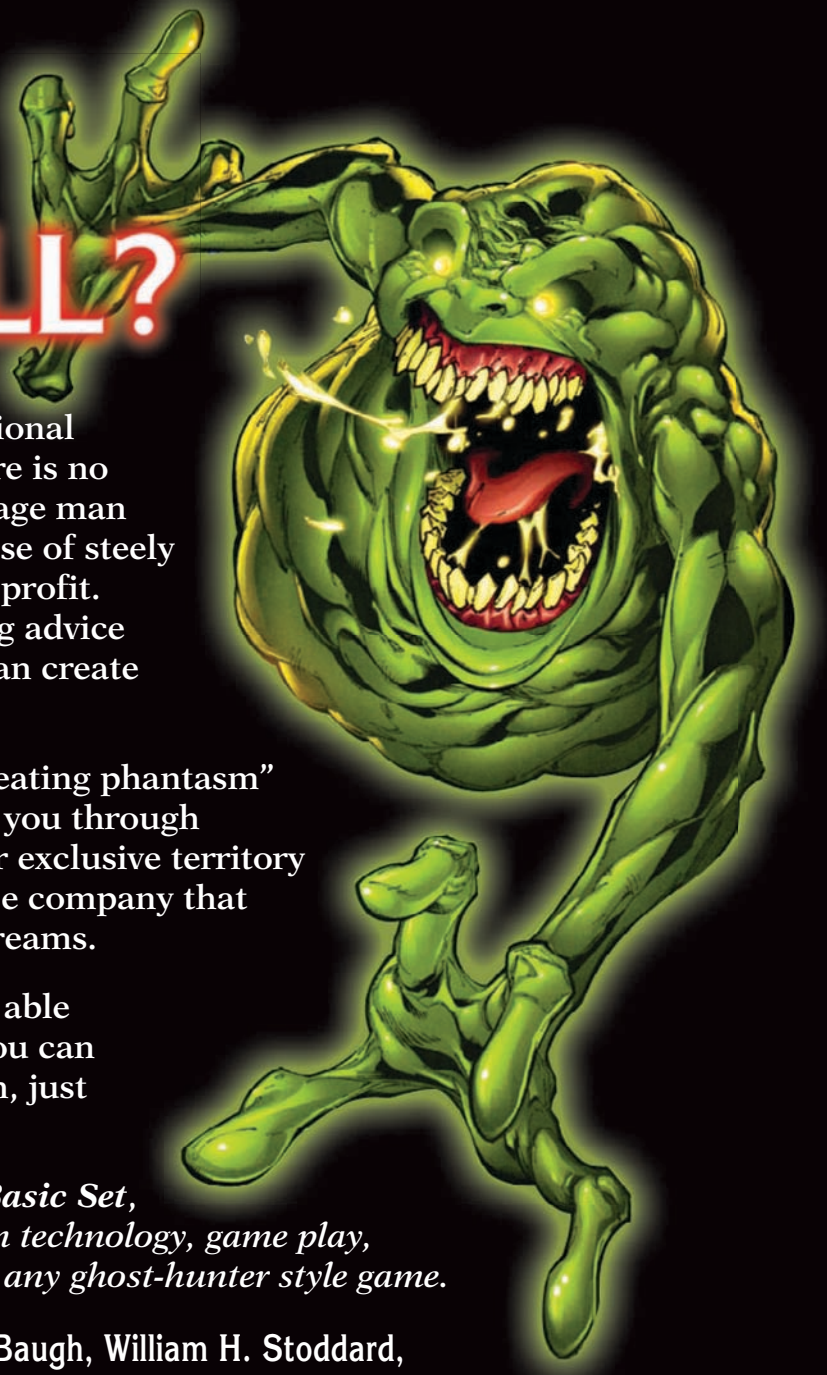

In a world awash with ghosts, extra-dimensional demigods and supernatural phenomenon there is no time for science, only for action. For the average man this is a time of terror and tribulation: for those of steely nerve and sharp wit, it is a time for glory and profit. ***GURPS Ghostbusters*** puts campaign-planning advice and weird science at your fingertips, so you can create a setting that is implausible fun!

Discover what a "focused, non-terminal repeating phantasm" is, how to deal with one. This book will guide you through purchasing your first franchise, selecting your exclusive territory and setting up your own indispensable defense company that will make you wealthy beyond your wildest dreams.

With the help of these instructions you'll be able to face down any supernatural menace and you can proudly say, "I ain't afraid of no ghost!" (Yeah, just keep telling yourself that.)

GURPS Ghostbusters *requires the* ***GURPS Basic Set****, Fourth Edition. The information and advice on technology, game play, and ghost design can be used as a resource for any ghost-hunter style game.*

By **Kenneth Hite**, **Michael Tresca**, **Fritz Baugh**, **William H. Stoddard**, **Aaron Allston** and **Douglas Kaufman**

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